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JOURNAL

VOLUME 15 NUMBER 10

OCTOBER 1949

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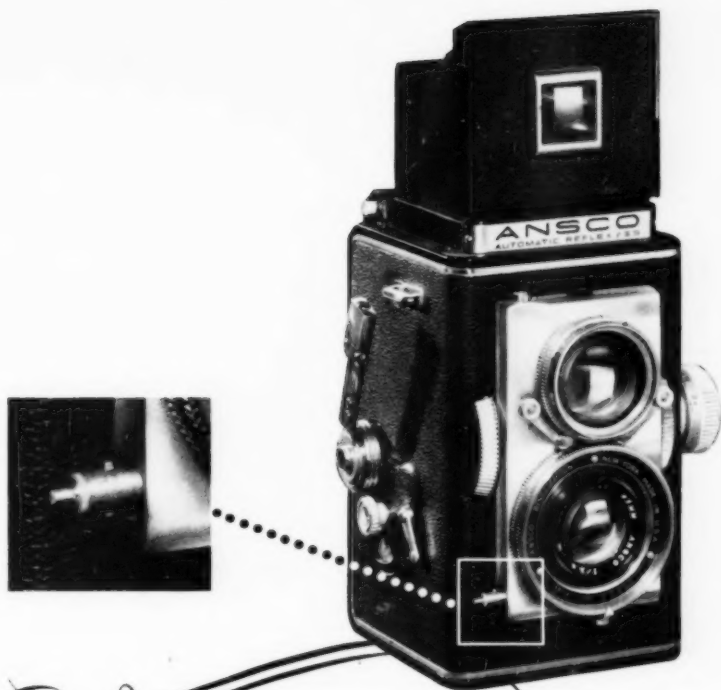
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SPECIAL CONVENTION AND SOCIETY ISSUE

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PSA HONORS . . .

It is customary for organizations known as "learned societies" to confer honors in the form of Associateships and Fellowships upon members who have wrought well and mightily. Since little is more desirable than commendation by fellow-men, the practice serves excellent purposes.

Of course, there are, also, difficulties, situations, even crises. The disappointed suspect dirty work at the crossroads. The honored can become exalted to degrees bordering upon the nauseous. However, people are like that. More important are questions of fair and full consideration for, and worthiness of, candidates. And whether the honors mean what they say.

THROUGH THE YEARS, PSA Honors Committees have labored and pondered and voted and reached decisions productive of good repercussions and bad. Each successive Committee has found the work more onerous. Through the years the committees have developed rules, practices, and traditions which have served increasingly to confuse, even discourage, PSA members.

NOW THE whole PSA honors system has been subjected to the scrutiny of a study committee created by the Board of Directors to review the honors system realistically. Chances are that the committee will propose revisions designed, perhaps, to accentuate the realistic and to subordinate the emotional.

WHAT PSA members appear to be asking for is a system which is understandable and fair, simple in its workings, and which will eliminate all of the mystery yet none of the glamor. It would seem as if this job called for talents somewhere between those traditionally ascribed to Hercules and to Solomon. Or, certainly, statesmanship of a high order. Here, indeed, is the toughest job of all—for all! — V. H. S.

PSA CONVENTION

St. Louis, Mo., October 19, 20, 21, 22, 1949

PSA JOURNAL, Vol. 15, Oct. 1949

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WHAT'S NEW

By JACOB DESCHIN, APSSA

Another step in camera shutter history was chalked up by Kodak recently when it announced the Kodak Synchro-Rapid 800 Shutter, a between-the-lens type with speeds to 1/800th second, thus almost doubling the fastest previous shutter of this type, namely, the 1/500th Rapid Compur. It is noteworthy that this major advance in shutter design is introduced in a medium-priced camera, a new member of the Kodak Tourist 2 1/4 x 3 1/4 folding-type cameras, which sells for \$95, equipped with a four-element 10mm f/4.5 Lumenized Kodak Anastar Lens.

According to Kodak, the new shutter is available only on the new Tourist camera, but will be installed in other cameras after tooling, design and other factors have been completed.

The new shutter approximates the average focal plane shutter's top speed of 1/1000th second. At the same time, flash synchronization when using Class M flash lamps is achieved at the shutter's fastest speed of 1/800th. With Class F the top synchronizing speed is 1/400th. The shutter also has an "X" marking for electronic (speed) lamps.

The top speed in conventional between-the-lens shutter is limited to about 1/150th in the larger size shutters to 1/500th in the smaller sizes. The shutter blades rapidly open for the exposure, then close to the center of the lens to complete the exposure. There is a momentary pause at the full opening before the blades start to close again. This speed-limiting factor is eliminated in the Synchro-Rapid 800 by combining both the opening and the closing motions into one smooth and continuous movement of the shutter blades.

"The new shutter represents the application of entirely new principles of shutter design," Kodak reports. "The most radical of these involves a completely new approach to the movement of the shutter blades, which are so designed that they pivot and rotate through a partial circle inside the shutter housing. As the rotation progresses the shutter aperture is opened and then closed."

The 58th Annual Convention of the Photographers' Association of America at Chicago saw the introduction of some new Graflex items highlighted by the new Century Graphic, a camera in the medium price field. To wit, \$109.50. The camera takes 2 1/4 x 3 1/4 film, comes equipped with a 103mm Trioptar f/4.5 lens and features the new Graflok back, which snaps onto the camera as easy as you please.

At the same time, Graflex announced a rollfilm holder for the new camera, this device being interchangeable with regular sheet film and filmpack holders. The new holder takes No. 120 rollfilm and is offered in two models, one for 2 1/4-inch square pictures, the other for 2 1/4 x 3 1/4 inches. The \$19.95 holder has an automatic film stop and counter. It will also fit the Miniature Graphics when these are

equipped with the new Graflok back in the near future.

Graflex also pulled out of its bag of goodies two other items. One was the news that the two Super D Graflex cameras and the revolving back Series B Graflex will henceforth be equipped with the Ektalite field lens, which, as we all know by now (see the Kodak Reflex camera and the Kodak Table Viewer) greatly increases ground glass brilliance and permits viewing and focusing even in poor light. The other item was the Graphic View II with bellows extension of 15 1/2 inches; front and back standard tilts and swings operating on the optical axis; new focusing panel assembly with removable four-sided viewing hood and new durable hammer-tone finish. The new Graphic View is \$145 without lens.

And to that growing list of very, very small cameras add now the Pixie, which measures only 2 inches long, 1 1/4 inches high, with a price tag of only \$4.95. William R. Whittaker Co., Ltd., 915 North Citrus Avenue, Hollywood 58, are the distributors. The Pixie is molded of lightweight Lustrex and packaged in a Lustrex case. It loads 16mm magazine film, permits alternate use of color or black-and-white film, takes 14 pictures to the roll, and has a fixed-focus lens with three stops. The \$1.29 black-and-white magazine includes processing and return of 14 2 x 3-inch prints. The \$1.29 color magazine includes processing of 14 transparencies. A Pixie Viewer is available at 98 cents.

Camera Accessories

Photographers who experience some difficulty in focusing on the ground glass, here's good news: The Dr. Tydings Grid-Image Focus-Lix, which is said to give a much brighter image than normally and to assure greater focusing accuracy. It is designed for use with all ground-glass cameras, including the twin-lens type. The principle of the new product, which is installed by cementing it to the underside of the camera's ground glass, is that the lines of the image are jagged when the camera is out of focus, straight when in focus. The image is so bright, according to Photolix, Inc., 64 West Park Avenue, Long Beach, N. Y., that focusing can be done even in dim light or with the lens stopped down to f/11. And all this for only \$3.95.

Weston has a new exposure meter on the market. It is the Weston Cadet, selling for \$21.50 and designed for travelers and casual photographers. The Cadet is small enough to fit into a vest pocket or purse, can be used for measuring either reflected or incident light, and is equipped with the standard Weston instrument movement and Photronic Cell. Shutter and diaphragm settings are shown for all general amateur photography, still or movies.

Bush Precision Camera Corporation has brought out a cleverly designed rollfilm attachment for all press-type 2 1/4 x 3 1/4 cameras. The new holder, which has an automatic film stop and film counter and costs \$29.95, is inserted in the camera spring back like an ordinary sheet film or filmpack holder. The film feed and takeup spools lie near each other and extend beyond the camera body.

(Continued on page 576)

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And to give you these truly sharp negatives the Century is fitted with a new, fine lens—the Trioptar. Just as so many professionals—as well as strictly-for-pleasure photographers—know they can depend on their Pacemaker Graphics and Super D Graflex camera for pictures of unbeatable quality—you can be sure that the Century with its outstanding lens will do an outstanding picture-taking job.

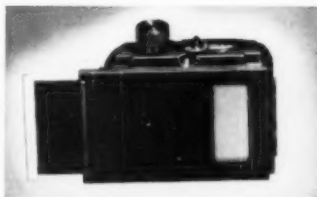
New! The Graflok Back

In addition, the Century has the new GRAFLOK back (now available as an accessory for all Graphic $2\frac{1}{4} \times 3\frac{1}{4}$ cameras) that enables you to use the new roll holder interchangeably with standard Graphic accessories. All in all, here's the camera you've been waiting for—see it now at Graflex Dealers!



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Program

WEDNESDAY, October 19:

9:00 A.M.-11:00 A.M. Registration and Reunion, Mezzanine Floor, Jefferson Hotel
11:00 A.M.-1:00 P.M. Movie Division Lunch, De Soto Hotel
1:00 P.M.-3:00 P.M. District Meetings, Rooms 1, 2, 3, Ivory and Crystal
2:30 P.M. National Board Meeting, Room 6
3:00 P.M.-5:00 P.M. Motion Picture Division Meeting, Room 8
3:00 P.M.-5:00 P.M. Division Committee Meetings as called
5:00 P.M.-7:00 P.M. Dinner Hour
7:00 P.M. 1st Showing, Color and Nature Slide Exhibition, Room 1
8:00 P.M.-9:00 P.M. "Fluidity of Motion Pictures" by Vincent Hunter, APSA, MPD program, Crystal Room
9:00 P.M.-10:00 P.M. "Paper on Editing" by Larry Sherwood MPD program, Crystal Room
6:45 P.M.-10:00 P.M. Viewing of Annual PSA Exhibition at City Art Museum

THURSDAY, October 20:

9:00 A.M.-11:00 A.M. General Membership Meeting, Gold Room
9:00 A.M.-12:00 Noon Program by Camera Club Committee - Round Table - Room 1
11:00 A.M.-12:00 Noon Round Table and judging of Continental Print Contest Finals - Anne Dewey, APSA, Angel DeMoya, APSA, panel (CC), Room 1
11:00 A.M.-1:00 P.M. Movie Division Lunch, De Soto Hotel
11:00 A.M.-1:00 P.M. Color Division Lunch
1:00 P.M.-2:00 P.M. "Better Color Photographs" by A. C. Shelton (CD), Room 9
1:00 P.M.-2:00 P.M. Nature Movies by Dr. A. G. Menocal (MPD), Ivory Room
1:00 P.M.-1:30 P.M. "Light Meter Use with Electronic Flash" by H. E. Edgerton, FPSA, of M. E. T. (TD), Room 7
1:30 P.M.-2:30 P.M. "Photographic Shutters" by D. C. Harvey, Kodak (TD), Room 7
1:00 P.M.-3:00 P.M. Pictorial Division General Meeting, Room 1
2:00 P.M.-5:00 P.M. "Amateur Motion Picture Show" (MPD) Room 8
2:00 P.M.-6:00 P.M. Field Trip
2:30 P.M.-3:30 P.M. "Photography in Physics Research" by Prof. Arthur Hughes of Washington Univ. (TD), Room 7
3:00 P.M.-4:00 P.M. "Travel Photography" by E. W. Blow APSA (PD), Ivory Room
3:00 P.M.-5:00 P.M. Slide Clinic - N. Haz, FPSA, and H. J. Johnson, APSA, (CD), Crystal Room
3:30 P.M.-4:30 P.M. Application of Flash Tubes" by H. L. Parker, American Speedlight Co. (TD), Room 7
4:00 P.M.-5:00 P.M. Technical Division Meeting, Room 7
4:30 P.M.-5:00 P.M. New General Electric Flash Tube" by Ed Noel, GE, Room 7
5:00 P.M.-8:00 P.M. Dinner Hour
7:00 P.M. 2nd Showing, Color and Nature Slide Exhibit, Crystal Room
8:00 P.M.-9:30 P.M. "Flower Ballet" by John Ott, Jr. (MPD), Gold Room
9:30 P.M. "Passion Play" by Harry Shigeta, FPSA (MPD), Gold Room

FRIDAY, October 21:

9:00 A.M.-11:00 A.M. National Council Meeting, Ivory Room
9:00 A.M.-11:45 A.M. Clinic - "Photo Equipment, Materials and Processing Problems" (TD)
9:30 A.M.-11:00 A.M. Camera Club Committee - "Club Bulletins" by H. J. Johnson; "Camera Club Councils" by A. C. Klein; "How to Obtain Better Programs," Room 1
11:00 A.M.-1:00 P.M. Motion Picture Division Lunch
11:00 A.M.-1:00 P.M. Photo-Journalism Division Lunch
1:00 P.M.-2:00 P.M. Technical Division Lunch
1:00 P.M.-2:00 P.M. Photo-Journalism Division Meeting, Room 4
1:00 P.M.-2:00 P.M. "Photography: Exchanges, Principles of Illumination" by J. W. McFarlane, FPSA, of Eastman Kodak Co. (TD), Room 7
1:00 P.M.-2:00 P.M. "Nature Photography for Salons" by Lorena Medbury (ND), Room 3
1:00 P.M.-3:00 P.M. "Illustrated Lecture" by Nicholas Haz, FPSA (CD), Ivory Room
2:00 P.M.-3:00 P.M. "Monarch Butterfly" by L. F. Urban (ND), Room 3
2:00 P.M.-3:00 P.M. "Factors Affecting the Tone of Toned Prints" by L. B. Current, Ansco, (TD), Room 7
2:00 P.M.-4:00 P.M. "Synchronized Sound for Amateur Movies" illustrated by the movie "Capital Cities of the New World" by Gilberto Cepero and Augusto Condon, (MPD), Gold Room
2:00 P.M.-6:00 P.M. Field Trip
3:00 P.M.-4:00 P.M. "Insert Photographs" by Lee Jenkins (ND), Room 3
3:00 P.M.-4:00 P.M. "Manuscript to Magazine" by Frank Fenner, Jr., APSA (PD), Ivory Room
3:30 P.M.-4:15 P.M. "Copying Black and White Prints" by R. G. Rudd, Kodak, (TD), Room 7
4:15 P.M.-4:45 P.M. "Duplicating Continuous Tone Monochrome Negatives and Positives" by H. G. Morse, Ansco, (TD), Room 7
5:00 P.M.-7:00 P.M. Dinner Hour and MPD Banquet
7:00 P.M. 3rd Showing, Color and Nature Slide Exhibition, Ivory Room
7:00 P.M.-8:00 P.M. Progress Medal Award by PSA, Gold Room
8:00 P.M.-9:30 P.M. Lecture and Demonstration by Wood (Paper Whitewall (PD), Gold Room
9:30 P.M. "Prairie Wings" by Edgar Queneau (ND), Gold Room

SATURDAY, October 22:

9:00 A.M.-10:00 A.M. "Film Quality and Testing Methods" by H. R. Spentall of Eastman Kodak Co. (TD), Room 7
9:00 A.M.-11:00 A.M. Photo-Journalism Program, Room 4
9:00 A.M.-11:00 A.M. "What the Editor Wants in Pictures" by Julius Klaman, Post-Dispatch
9:00 A.M.-10:00 A.M. "What the Press Photographer Needs When He Reaches an Assignment" by Edwin Swift, Star-Times
9:00 A.M.-10:00 A.M. "What's Wrong with Salon Pictures" by Jack Zehet, Globe-Democrat
9:00 A.M.-10:00 A.M. Color Division Meeting, Room 9
9:00 A.M.-10:00 A.M. Motion Picture Division Meeting, Room 8
9:30 A.M.-11:00 A.M. Camera Club Committee - "Trial of a Picture," "Club Competitions and Judging," "Unique Causes and Cures" by George W. Blaha, Room 1
10:00 A.M. National Board Meeting, Room 6
10:00 A.M.-11:00 A.M. Performance of Exquisite Movies" by Allen Stinson, APSA, of General Electric (TD, CD, MPD, PD, ND), Room 7
11:00 A.M.-12:00 Noon "On the Spot Color Photographs" by Joe Costa, King Features, (TD), Room 7
12:00 Noon-1:00 P.M. Motion Picture Lunch, De Soto Hotel
1:00 P.M.-3:00 P.M. "Lecture and Travel Talk" by Isadore Berger, APSA (PD), Ivory Room
1:00 P.M.-2:00 P.M. "Color Photography" by Dr. C. J. Stand of Eastman Kodak Co., (TD, CD), Room 7
2:00 P.M.-5:00 P.M. Camera Club Committee, Talk by Adrian L. TerLouw, Room 1
2:00 P.M.-3:00 P.M. Nature Division Meeting, Room 4
2:00 P.M.-3:00 P.M. "Processing Ansco Color Film" by H. G. Morse, Ansco, (TD, CD), Room 7
3:00 P.M.-5:00 P.M. Print Clinic - Eds. Bookley, Nicholas Haz, Harry Shigeta, Ivory Room
3:00 P.M.-4:00 P.M. "Ektachrome Pan Matrix Film" by H. C. Colton, Kodak, (TD, CD), Room 7
4:00 P.M.-5:00 P.M. "Improving the Permanence of Color Prints and Transparencies" by S. E. Mackey, Ansco, (TD, CD), Room 7
4:00 P.M.-5:00 P.M. Pictures of Members by Members Awards and Camera Club Panel Meeting (CC), Room 1
8:00 P.M. Awards Banquet (PSA), Gold Room



The St. Louis Art Museum (Photo by Piaget), scene of PSA Exhibition.

A large advance registration has been received for the PSA St. Louis Convention at the Hotel Jefferson with a number of PSAers travelling from both the West and East Coasts. Registrations have been received from Canada, Mexico and Cuba as well as from every state in the Union, and the District of Columbia.

PSA CONVENTION

St. Louis Mo., October 19-22nd

With such top speakers as Shigeta, Whitesell, Costa, Haz, Edgerton, Buckley, Wightman, and with print, camera, and color slide clinics galore, St. Louis will be a photographer's paradise for the four days of the PSA Convention.

Saturday promises to be the big day with the Annual Honors Banquet in the evening. The morning will be devoted to a series of talks on press photography while the afternoon will feature four talks on color photography, a pictorial print clinic and a camera club panel meeting.

There will be almost continuous showings of motion pictures, including some of the finest films made in Central America and Canada. The color slides from the Color and Nature sections of the PSA Exhibition will be projected Wednesday, Thursday and Friday evenings while the pictorial, technical and press pictures will be on display at the St. Louis City Art Museum throughout the Convention and until 1st November. There will be other displays at Convention Headquarters.



Brig.-Gen. Dori, Chief of Staff, Israeli Army, and Isadore A. Berger, APSA.

One of the most interesting talks at the Convention will be that of Isadore Arnold Berger on his experiences during his recent trip to Israeli. E. W. Blew will also discuss various phases of travel photography with a talk based on the answers to questions put to ten leading pictorialists and writers.

Abstracts of Technical Papers

THE RISE OF THREE COLOR PHOTOGRAPHY. By Dr. Cyril J. Staud, Director, Kodak Research Laboratory, Eastman Kodak Co.

A review of the rise of color photography. A brief description of the early additive processes. The inhibition subtractive processes. Coupler processes not involving incorporation of couplers in materials and incorporated coupler processes. Outline of the improvement in materials and procedures and the broadening scope of color photography in recent years.

A HIGH SPEED SHUTTER FOR THE CRITICAL PHOTOGRAPHER. By Douglass C. Harvey, Assistant Superintendent, Still Cameras and Shutters, and Carl C. Fuerst, Supervising Design Engineer, Camera Works, Eastman Kodak Co.

Between-the-lens shutters offer certain definite advantages, but the requirements of increased speed and greater accuracy present complex problems to the designer. A new between-the-lens shutter with new principles and improvements of accepted design is described.

ADVANCES IN ENLARGER ILLUMINATION. By John W. McFarlane, FPSA, Supervisor of Sales Serv-

ice Publications, Eastman Kodak Co.

A description of a new Enlarger Light System, termed "The Light Integrator," built around a G-E fluorescent annular light source approaches the light economy of a condenser yet retains the full quality advantage of the diffusion system.

EVALUATING FILM QUALITY. By H. Robert Sprentall, Asst. Superintendent, Film Testing Dept., Eastman Kodak Co.

Film quality for producing fine negatives requires the manufacturer to control a combination of a large number of complex and interrelated film characteristics. A description of the characteristics required and methods used in testing for them.

EKTACOLOR FILM: ITS USE AND APPLICATION. By Howard C. Colton, APSA, FRPS, Color Product Information Div., Eastman Kodak Co.

Kodak Ektacolor and Pan Matrix Films supply a new means for obtaining high color fidelity and photographic quality in a color print process used to make one or many prints by Dye Transfer techniques. Color couplers in the Kodacolor Film supply automatic color correction. The characteristics, use and application of these materials will be illustrated.

COPYING THE BLACK-AND-WHITE PRINT. By R. G. Rudd, Research Associate in charge of Photographic Service Dept., Kodak Research Lab.

The quality of the reproduction of a print is dependent upon the inherent characteristics of the materials, the optical systems and technique used. A copying system with the minimum distortion of the tone reproduction curve permits the preparation of a master paper print with one or more of the combined devices of dodging, multiple negative exposures and art work.

LIGHT METER USES WITH ELECTRONIC FLASH. By Harold E. Edgerton, FPSA, Mass. Institute of Technology, Prof. of Electrical Measurements.

Electronic flash tubes present a measurement problem because of the transient nature of the light. A review of the theory of operation of the new integrating type light meter, designed to be usable with such light sources.

SELECTED APPLICATIONS OF PHOTOGRAPHY TO PHYSICS. By Arthur L. Hughes, Prof., Washington University, St. Louis, Mo.

Applications of photography in physics inclusive of the use of the electron microscope, pressure effects on new emulsion and the "freezing" of the tracks of atomic and nuclear particles.



FIGURE 1. Focus on legs at $f/16$.



FIGURE 2. Focus on legs at $f/32$.

Getting Close to Nature

By H. LOU GIBSON, APSA

Many small Nature subjects can best be appreciated with a hand lens and it is these that are hardest to photograph. The special problems of photomicrography are those of obtaining sufficient resolving power and depth of field. Just as in photomicrography a decrease in numerical aperture results in lessened resolving power so does a decrease in the size of the diaphragm opening in the camera lens. Similarly, decreasing the size of the apertures in both cases increases the depth of field—but this may reduce the resolving power to the point where the film can pick up the effect. Therefore, a practical compromise has to be arrived at that gives an acceptable degree of resolution and depth compatible with the resolving power of the film.

Another factor is the magnification adopted. The optimum camera magnification should be great enough to enable the film to achieve the resolution of important fine detail and yet not so great as to pose an impossible depth of field problem. The finest detail usually to be aimed at in the case of insects is the criss-cross of eye facets. However, this cannot always be accomplished along with a satisfactory rendition in other parts.

The following table summarizes the author's experience in photographing insects. It is based on the use of Panatomic-X Films. One stop smaller (in size) can be utilized with Kodachrome Film when depth of field pinches. The subject size range can be applied to other subjects comparable to the insects offered as examples. Practical degrees of magnification and f numbers are given.

| Subject Size Range | Magnification | Marked F -No. |
|--------------------|----------------|-----------------|
| Fruit Flies | 6 | $f/8$ |
| Small Ladybugs | 3 | $f/11$ |
| Yellow Jackets | $1\frac{1}{2}$ | $f/16$ |
| Cicadas | 1 | $f/22$ |

The accompanying illustration shows a Chinese long-horn beetle (*Sternotomis bifasciatus*) $\frac{7}{8}$ inches long. This

specimen comes in the size range between the yellow jackets and cicadas. The depth problem is complicated however by the spread of the long legs. Figure 1 shows a shot made on Panatomic-X Film at $X1\frac{1}{2}$ and $f/16$. There is just enough depth to encompass the legs alone. When an aperture of $f/32$ is used, Figure 2, there is a fair overall depth, but the eye facets cannot be resolved. (The illustration reproduced here may not show resolution differences fully but a 14x17-inch print does!) A record made at $X1$ and $f/22$ provides better overall sharpness, even when blown up to a comparable size; however, the eye facets are not resolved. *It is impossible to make a fully satisfactory lateral photograph of this insect by straight photography.*

Figure 3 is, nevertheless, satisfactory in the respects dealt with here, but it was done by composite photography. Two negatives were exposed at $X1\frac{1}{2}$ and $f/16$. The first was Figure 1, recording the legs. The second was made by moving the camera closer to record the eye and elytra.



FIGURE 3. Composite.

A 14x17-inch enlargement from the second negative was made to provide a master print for copying.* Then the first negative was blown up to the same size and the legs and base cut off along the line shown in Figure 1. Thus sharp legs were pasted onto the sharp body and this composite was copied. This result was satisfactory in resolution and depth.

There is one other aspect in which Figure 3 is better

than Figure 2. The latter, because it was made at $f/32$, evidences a background that is about as sharp or fuzzy as the subject. For good separation in this type of work an even-toned, somewhat fuzzy, background is desirable. This is shown in Figure 3 and resulted because $f/16$ just gave enough depth for the body of the insect.

* Those interested in the full details of making composite photographs by copying are referred to "Camerette" No. 60, May 1948.

The Collection of Color Slides for the Government Hospitals

BY JACK WRIGHT, FPSA

THERE is an activity on the part of some of its members of which the Photographic Society of America can be very proud. This is the collection of colored slides for government hospitals, where service men wounded in the war are confined. It is impossible to estimate the pleasure and diversion which these slides have brought to the young men to whom America owes so much.

The start of the project was rather casual. A soldier at one of the Army's Field Hospitals wrote to H. J. Johnson, chairman of the PSA Color Division, asking if Johnson knew where he could get some color slides to show the hospital patients. Always a man of kindly heart, Johnson gathered up some slides and sent them on to the soldier.

A short time later another service man, a former Chicago photographer, wrote asking for slides to be looked at by patients at the hospital where he was stationed. He received some by return mail.

From that point the project mushroomed rapidly. Karl A. Baumgaertel, a slide-maker of many years' experience, interested himself in the plan. Baumgaertel lives in San Francisco and he enlisted the aid of Gordon Willis, who was then conducting a weekly photographic program over Radio Station KQW.

Both Baumgaertel and Willis spoke repeatedly over KQW urging people possessing color slides to send them in for the use of young men confined to government hospitals. Within a short time 3500 slides had been sent. At that point Jack Cannon, former Western Editor of PSA JOURNAL, joined forces with Baumgaertel. In response to their joint effort over 9,000 slides were received within a few weeks.

Up to the present time a total of 30,000 slides have been contributed for the use of the men in government hospitals. The list of clubs and individuals who have given slides is far too long to be printed here. The Kodak Camera Club of Rochester gave over 3000 slides. Other clubs which were exceedingly helpful were the Chicago Color Camera Club, the Photochrome Club of San Francisco, the New York Color Camera Club and many others.

Needless to say, the hospital authorities and the leaders of the American Red Cross welcomed the slides with tremendous enthusiasm. For young men who had been confined in a small room for months or years the slides constitute a source of wonderful relaxation and recreation. Looking at the slides by means of hand viewers or projectors constitutes one of the few forms of entertainment which do not over-excite the patients—even the psychopathic ones.

In the beginning, batches of slides were sent to the individual hospitals and were seen only by the patients at that hospital. Then Baumgaertel, who is now chairman of the Color Division, worked out a "slide circuit" designed to get the utmost value from each slide. In consultation with Miss Elsie Wolff, recreation consultant for the American Red Cross, Baumgaertel devised a circuit covering a large number of hospitals.

When the slides come in to the Color Division they are sorted, "spotted" and arranged into groups. Some sets are designed for hospital camera clubs and bring out various points concerning composition, the use of color in photography, etc. Other sets may be used as informal "travelogues," dealing with a certain part of the country. Still others are made up for men having some special interest, such as gardening, etc. According to Mr. Baumgaertel the quality of the slides contributed is for the most part exceedingly high. There is some duplication of subject matter, as would naturally be the case, but very few slides are hopeless in quality.

After having been arranged in groups or sets, the slides are started out on their circuit of hospitals. Accompanied by projectors or viewers each set makes the complete rounds of each hospital before moving on to the next. Baumgaertel estimates that each slide is seen by at least 20,000 persons before completing the circuit.

The letters which have been received from patients, physicians, hospital authorities, nurses, Red Cross leaders and others now total several hundred and are heart-warming, if at times a trifle pathetic. One woman wrote from a hospital in Massachusetts:

"The only way I can thank you is to tell you how much the slides mean to those men who have been suffering so discouragingly long. Last night we found that the boys in one ward were

allowed no entertainment at all because some of them are so critically ill. We were allowed to leave the electric viewer and your latest box of slides. The gratitude of these young men was most touching."

Another letter said:

"We brought a new box of slides and a viewer to a skin graft case. As he has been in the hospital for a long time this voyage of discovery gave him a release from pain and tedium. Another boy, facing his eleventh operation next Monday with pain and dread, was quite changed in his mood when we brought him three of your red boxes and our electric viewer last night."

"An older man, with a terribly injured leg, used to work in nurseries. He enjoyed himself for hours viewing a set of flower slides and arranging and re-arranging them."

Miss Virginia Farr, field director of the Red Cross in San Francisco, wrote to Baumgaertel:

"The display of color slides is one activity we can take to bed patients in quiet rooms and to wards where patients are not allowed to leave the wards. Activities for these types of patients are sometimes quite limited and we are always happy when we find something that will help to cheer them."

Miss Grace Guilford, field director for the American Red Cross at Letterman General Hospital in San Francisco, wrote to Baumgaertel:

"We also use these slides in private rooms for seriously ill

patients. For those who are unable to leave their beds and are tired of the monotony of a small room for long periods, the slides make a wonderful recreational activity. Please convey our sincere appreciation and thanks to the people who have been so considerate and generous in remembering the patients at Letterman General Hospital."

At the present time it is impossible to gauge the far-reaching effects for good of the color slide project. Slides have been sent to Army, Navy and Veterans Administration hospitals not only in the United States but in France, Germany, Australia, the Pacific Islands and other places. The need for slides is steadily increasing, due to the fact that civilian recreational activities in hospitals have decreased. According to Baumgaertel, about 1000 slides per month are needed to maintain the flow of slides at their present level. Transparencies of every kind are most welcome and may be sent to Karl A. Baumgaertel, 353 Thirty-first Avenue, San Francisco 21, California.

"I am sure there must be thousands of people," said Baumgaertel, "who would be glad to donate slides if they only realized how much pleasure such donations bring. If they could read the letters of thanks which we receive daily, the amateur photographers would not rest until every slide which they could spare had been sent in to us to help this magnificent cause."

Annual Report of the Treasurer

The Board of Directors appointed W. R. Donachy of Philadelphia, to audit the books of the Society for the fiscal year ending June 30, 1949 and we wish to express our appreciation and thanks for his valuable services.

While the statement presented below shows a loss for the cur-

rent year, this is due principally to the rising cost of paper and printing. The necessary steps have been taken by the Board to cover this loss by increasing dues and enlarging the scope of the activities of the Society for the ensuing year.

CHARLES HELLER, APSA, Treasurer

BALANCE SHEET as of June 30, 1949

| ASSETS | | | | Increase or (Decrease) |
|--------------------------------------|-------------|--------------------|--------------------|---------------------------|
| Cash in Bank and on Hand | | 6 30 49 | 6 30 48 | |
| Corn Exchange National Bank | \$15,500.35 | | | |
| Petty Cash | 50.00 | \$15,550.35 | \$15,051.20 | (\$1,500.85) |
| Investments — U. S. Government Bonds | | 6,456.50 | 6,456.50 | |
| Accounts Receivable | | 2,232.34 | 929.38 | 1,302.96 |
| Prepaid Accounts — Deferred Charges | | | | |
| Insurance | 164.02 | | | |
| Postage | 102.35 | | | |
| Jewelry | 1,346.31 | 1,612.68 | 1,622.20 | (9.52) |
| Furniture and Fixtures | 7,118.84 | | | |
| Less: Reserve for Depreciation | 1,584.95 | 5,533.89 | 4,307.68 | 1,226.21 |
| TOTAL ASSETS | | \$29,885.76 | \$28,366.96 | \$ 1,018.80 |
| LIABILITIES | | | | |
| Accounts Payable | \$ 2,641.89 | \$ 744.33 | \$ 1,907.56 | |
| Reserve Taxes (Employees) | 13.63 | 169.28 | (155.65) | |
| Advance Payment of Dues | 1,373.63 | 1,804.00 | (430.37) | |
| Advance Payment of Advertising | 133.40 | 183.34 | (49.94) | |
| Reserve Life Membership Fees | 4,947.00 | 3,847.00 | 1,100.00 | |
| Building and Endowment Fund | 3,888.85 | 2,205.83 | 1,683.02 | |
| Continental Print Contest | 241.46 | 114.90 | 126.56 | |
| Foreign Salon Circuit | 167.30 | 180.75 | (13.45) | |
| PSA Progress Medal Award | (324.07) | (324.07) | | |
| Stuyvesant Peabody Award | 206.75 | 215.00 | (8.25) | |

| | | | |
|-----------------------------------|-------------|-------------|-------------|
| PSA Flag Fund..... | \$ 75.00 | | \$ 75.00 |
| PSA Temporary Home Site Fund..... | 350.00 | | 350.00 |
| Self Supporting Division Funds: | | | |
| Color | \$1,378.71 | | |
| Motion Picture | 315.08 | | |
| Motion Picture Drawing A.C. | 409.79 | | |
| Nature | 368.70 | | |
| Photo Journalism | 917.36 | | |
| Pictorial | 2,104.49 | | |
| Technical | 888.68 | 6,582.81 | \$ 4,799.37 |
| Surplus — 7 1-48 | \$14,437.23 | | |
| This Year — (Loss) | (5,149.12) | 9,288.11 | 14,437.23 |
| TOTAL LIABILITIES | | \$29,385.76 | \$28,366.96 |
| | | | \$ 1,018.80 |

STATEMENT OF PROFIT AND LOSS For Year Ended June 30, 1949

| GENERAL FUNDS: | Income | Expense | Income | Expense |
|---|-------------|-------------|-------------|-------------|
| Dues—Active and Industrial..... | \$40,128.32 | | | |
| Contributing Membership | 65.00 | | | |
| Contributions Hdqs. Fund | 1,915.60 | | \$42,108.92 | |
| HEADQUARTERS: | | | | |
| Sale of Jewelry | 588.97 | | | |
| Sale of Decals | 111.40 | | | |
| Sale of Labels | 125.34 | | | |
| Miscellaneous Income | 181.90 | | | |
| Salaries | | \$16,163.52 | | |
| Rent | | 3,000.00 | | |
| Postage | | 360.86 | | |
| Postage Meter Rental | | 80.19 | | |
| Depn. Furniture and Fixtures | | 610.97 | | |
| Repairs Furniture and Fixtures | | 30.50 | | |
| Light | | 172.43 | | |
| Telephone | | 243.75 | | |
| Office Supplies | | 1,264.82 | | |
| Janitor Service | | 244.50 | | |
| Express | | 49.53 | | |
| Printing | | 775.14 | | |
| Traveling | | 139.32 | | |
| Miscellaneous | | 407.93 | | |
| Purchase of Jewelry | | 361.52 | | |
| Mimeographing | | 12.00 | | |
| Insurance | | 139.63 | | |
| Maintenance and Supplies | | 293.16 | | |
| Bank Service Charges (Journal \$400.00) | | 172.05 | | |
| Reimbursed by (Membership Comm. \$1800) (Camera Club Div. \$1500) | | (3,700.00) | | |
| Water Cooler Rental | | 66.00 | | |
| Stationery Purchase | | 21.20 | | |
| Bad Debt | | 13.50 | | \$19,914.91 |
| THE JOURNAL: | | | | |
| Advertising Income | \$35,429.94 | | | |
| Subscription Income | 538.14 | | | |
| Sale of Reprints | 850.18 | | | |
| Sale of Journals | 1,475.02 | | | |
| Sale of Plates | 90.72 | | | |
| Miscellaneous Income | 2.68 | | | |
| Bad Debts Collected | 54.75 | | | |
| Salaries | | \$ 4,709.80 | | |
| Postage | | 2,152.45 | | |
| Depreciation Furniture and Fixtures | | 7.50 | | |
| Light | | 58.60 | | |
| Telephone and Telegraph | | 141.39 | | |
| Office Supplies | | 64.61 | | |
| Express | | 254.34 | | |
| Advertising | | 16.90 | | |
| Printing | | 39,220.45 | | |

| | Income | Expense | Income | Expense |
|--|-----------|-----------|--------|-------------|
| Cash Discounts | | \$ 795.83 | | |
| Traveling | | 623.71 | | |
| Miscellaneous | | 64.88 | | |
| Reprints | | 588.63 | | |
| Editorial Services | | 650.00 | | |
| Cuts and Plates | | 1,116.87 | | |
| Mimeographing | | 25.25 | | |
| Commissions—Agents | | 3,712.09 | | |
| Commissions—Employees | | 2,228.16 | | |
| Cover | | 621.87 | | |
| Insurance | | 62 | | |
| Reimb. to Headquarters | | 400.00 | | |
| Storage Charges | | 67.68 | | |
| Bad Debt | | 37.50 | | \$19,117.70 |
| CAMERA CLUB COMMITTEE: | | | | |
| Print Service Fees | \$ 754.13 | | | |
| Sale Manuals | 10.00 | | | |
| Salaries | | \$ 10.50 | | |
| Postage | | 152.94 | | |
| Telephone | | 6.03 | | |
| Office Supplies | | 8.70 | | |
| Express | | 136.32 | | |
| Printing | | 108.82 | | |
| Miscellaneous | | 138.96 | | |
| Insurance | | 183.10 | | |
| Reimb. to Headquarters | | 1,500.00 | | 1,481.24 |
| MEMBERSHIP COMMITTEE: | | | | |
| Miscellaneous Income | \$ 51.03 | | | |
| Salaries | | \$ 510.69 | | |
| Postage | | 891.54 | | |
| Office Supplies | | 42.75 | | |
| Express | | 3.68 | | |
| Advertising | | 587.05 | | |
| Printing | | 375.18 | | |
| Reprints | | 13.25 | | |
| Reimb. to Headquarters | | 1,800.00 | | |
| Incidentals—Stenography | | 34.75 | | 4,207.86 |
| HONORS COMMITTEE: | | | | |
| Printing | | \$ 98.40 | | |
| Postage | | 56.57 | | |
| Telephone | | 1.50 | | |
| Express | | 6.30 | | |
| Incidentals | | 74.05 | | 236.82 |
| PUBLIC RELATIONS COMMITTEE: | | | | |
| Postage | | \$ 58.49 | | 58.49 |
| JOURNAL SUPERVISORY COMMITTEE: | | | | |
| Publications Committee | | \$ 300.00 | | |
| Postage | | 35.50 | | |
| Telephone | | 17.50 | | |
| Office Supplies | | 10.00 | | |
| Incidentals | | 77.00 | | 440.00 |
| ELECTIONS COMMITTEE: | | | | |
| Postage | | \$ 240.69 | | |
| Printing | | 147.12 | | 387.81 |
| LIBRARY AND HISTORICAL COMMITTEE: | | | | |
| Express | | \$ 15.70 | | |
| Office Supplies | | 5.75 | | |
| Miscellaneous | | 38.09 | | |
| Insurance | | 62 | | |
| Storage Charges | | 65.84 | | |
| Special Purchase (Camera Work) | | 200.00 | | 326.00 |
| PERMANENT PRINT COMMITTEE: | | | | |
| Funds deposited by Mr. Crossett | | (548.32) | | |
| Postage | | 1.47 | | |
| Express | | .99 | | (45.86) |

| NATIONAL LECTURE PROGRAM: | | Income | Expense | Income | Expense |
|----------------------------|----------|----------|-----------|-------------|---------------------------|
| Postage | | | \$ 1.39 | | \$ 1.39 |
| PRESIDENT'S OFFICE | | | \$ 484.78 | | 484.78 |
| FOREIGN SALON CIRCUIT: | | | | | |
| Postage | | | \$ 4.04 | | 4.04 |
| INDUSTRIAL MEMBERSHIP: | | | | | |
| Salaries | | | \$ 6.00 | | |
| Postage | | | 78.65 | | |
| Printing | | | 470.99 | | 555.64 |
| NOMINATING COMMITTEE: | | | | | |
| Telephone | | | \$ 4.00 | | |
| Miscellaneous | | | 53.28 | | |
| Mimeographing | | | 3.50 | | |
| Incidentals | | | 10.00 | | 70.78 |
| CONVENTION COMMITTEE: | | | | | |
| Miscellaneous Income | \$ 34.36 | | | | |
| Postage | | \$ 34.86 | | | |
| Printing | | 5.25 | | | |
| Express | | 7.52 | | | 13.27 |
| STUYVESANT PEARBODY AWARD: | | | | | |
| Miscellaneous | | \$ 72 | | | 72 |
| PROGRESS MEDAL AWARD: | | | | | |
| Miscellaneous | | \$ 2.45 | | | 2.45 |
| NET LOSS FOR YEAR | | | | \$42,108.92 | \$47,207.04 (5,149.12) |

DIVISION FUNDS June 30, 1949

| DIVISION: | Bal. 6. 30. 48 | Income | Expense | Bal. 6. 30. 49 |
|----------------------------------|----------------|------------|------------|----------------|
| Color | \$1,043.04 | \$1,502.28 | \$1,166.61 | \$1,378.71 |
| Motion Picture | 240.25 | 415.17 | 340.34 | 315.08 |
| Motion Picture Drawing a.c. | 538.17 | 35.50 | 163.88 | 409.79 |
| Nature | 205.57 | 326.95 | 163.82 | 368.70 |
| Photo-Journalism | 563.31 | 416.00 | 61.95 | 917.36 |
| Pictorial | 1,663.53 | 4,895.80 | 4,454.34 | 2,104.49 |
| Technical | 545.50 | 626.00 | 282.82 | 888.68 |
| | \$4,799.37 | \$8,217.20 | \$6,633.76 | \$6,382.81 |

MEMBERSHIP DATA FOR YEAR ENDED JUNE 30, 1949

| | F-1 Individual | D-1 Clubs | F-9 Industrial | Journal Subscriptions | TOTAL |
|--------------------------------------|-------------------|--------------|-------------------|--------------------------|---------|
| Membership 6. 30. 48 | 7,501 | 733 | 42 | 153 | 8,429 |
| New Members 7. 1. 48-6. 30. 49 | 2,273 | 178 | 24 | 18 | 2,493 |
| Reinstatements | 302 | 26 | -- | -- | 328 |
| TOTAL | 10,076 | 937 | 66 | 171 | 11,250 |
| Non-Payment Suspensions | (1,920) | (190) | (9) | | (2,119) |
| Address Suspensions | (184) | (14) | | | (198) |
| Resigned | (160) | (13) | (2) | | (175) |
| Deceased | (25) | | | | (25) |
| TOTAL | (2,289) | (217) | (11) | | (2,517) |
| TOTAL MEMBERSHIP | 7,789 | 720 | 55 | 171 | 8,735 |
| GRAND TOTAL | | | | | 8,735 |
| INCREASE 1948-1949 | 288 | 13 | 13 | 18 | 332 |

Annual Reports of PSA Divisions

Color

The Color Division has continued its growth both in its membership and in the scope of its operations during its seventh year. New features have been added and where found necessary or advisable changes have been made in established activities so that even better service can be given to members. Additional innovations and changes are now being considered and steady growth and increased interest can be expected during the coming year. A resume of the Division's activities follows:

Color Print Sets. Although not particularly difficult to an experienced darkroom worker, color print making is still too time consuming to appeal to the average worker. Even with this handicap there has been a satisfactory increase in interest in our color print sets for both individuals and clubs and both sets are booked well in advance. These sets have given a complete story on all color print processes until the recent announcement of the Flexichrome process and in line with our policy of keeping these sets complete, examples of the new process will be added as soon as suitable prints become available. These sets are loaned to members and member clubs only and there is no expense other than the cost of postage to the next club or individual.

Color Print Competitions for Individuals. While the number of competitors has been small the interest has been good and these competitions will be continued. Color prints by any process including hand color are eligible. Besides suitable awards to winning prints instructive comments are given to every entry. To avoid conflict with other activities, a change has been made in the dates and these competitions will be held this season in November, February and May in widely separated cities to assure competitors varying viewpoints on their work. As few clubs have more than one or two print makers, color print competitions for clubs are not yet feasible. No entry fee is charged members.

Color Print Circuits. As these are based on well established procedures in both the color slide and monochrome fields no change has been found necessary and these circuits will be continued in their present form.

Color Print Experts. Our color print expert has been increasingly helpful to print makers. It has been and will be our policy to encourage print making in every way possible and we have found that helping print makers solve their difficulties is one way of accomplishing our aim. We have also been able to help those interested in making monochrome prints from color transparencies.

Personal Print Packet. The circulation of this packet among members has slowed down somewhat evidently due to the inability of many to secure the material. This packet which covers a direct-positive method of making monochrome prints from color transparencies will continue in circulation as long as there is any demand for it.

International Slide Competition for Individuals. During the past year 161 individuals entered 1561 slides in the five contests held in five widely spread locations. Medals and ribbons are awarded winners and all contestants receive written comments on the slides entered. Non-members can enter but must pay an entry fee. There is no charge to members. This year the competitions will be held in New York, Chicago, Sacramento, Cleveland and Los Angeles. Unusually fine judges have been promised.

Slide Circuits for Individuals. These are the so-called "open" circuits that are disbanded after each circuit is completed. Four such circuits were made up and sent out during the past year, a very considerable increase over previous years. Ribbons were awarded to the slides receiving the greatest amount of favorable comment. These circuits will be continued in their present form.

Slide Study Groups. These are the old "closed" (continuous) type of slide circuits greatly improved by the addition of a competent, well known color slide maker as commentator. Six of these circuits are now in operation and more will be made up as required. Awards are given the best slides selected on a point basis by the members of

the circuit. For individual members only, not for clubs.

Slide Instruction Sets. These sets which are available without cost to individual members (not available to clubs or member clubs) have been so increasingly popular that an additional set was made available during the year and another such set is being planned. These sets average about 30 showings a year which requires close supervision and close cooperation on the part of the members. Sets contain 50 slides each and include comments. The "wrong and right" method is used, one slide showing the incorrect approach and another the successful way.

National Club Slide Competition. A more than 20 per cent increase in the number of participants brought the count up to over 60 clubs located throughout the country last season. An even greater increase is expected during the coming year. Due to the large number of clubs entering slides, it was necessary to set a limit of 6 slides per club, per contest, this doing much to improve the overall quality of the slides in each competition. For the coming year a new report form has been prepared to facilitate the furnishing of constructive comment on each slide. Judging points are being constantly rotated and five different clubs will handle the coming contests. Plaques are awarded each contest to the winning clubs in the two classes and medals and ribbons are awarded to the club members for winning scores in both the individual contests and in the annual contest for winners of each competition.

Slide Circuits for Clubs. Four circuits, of ten slides each, compared to three circuits for the previous year, were completed in a most satisfactory manner. Comments were made up by participating clubs and winners selected by popular vote. Additional comments and medal and ribbon awards were furnished by the division. The great number of inquiries received for the coming season promises even greater popularity.

Exhibition Slide Sets. This is one activity that has proven so popular that we have been barely able to keep up with the demand. During the past year a number of new sets were added including one of duplicates of slides exhibited at the last Rochester exhibition and possibly two such sets will be made available from slides exhibited at Chicago this fall. In addition, other new sets are being completed or planned including one special light weight set for handling by first class mail to members outside of North America. We are also pleased to report that we were able to extend our slide set service to the Hawaiian Islands for the first time this past year.

International Slide Set Exchanges. Color Division slide sets are now being circulated in India and Australia and we in turn are circulating one in this country from India. These have proven to be quite popular both here and abroad and further exchanges are being arranged.

International Color Slide Exhibition. In 1943 the division sponsored the first all-color exhibition ever held. The PSA International Color Slide Exhibition is now an annual affair being held at the time and place of the PSA Convention.

And for International Exhibitions. With the tremendous increase in the number of color exhibitions or exhibitions with color sections we have had a great increase in the number of calls for our show packet, our master mailing list and for other advice and services. The mailing list is loaned without charge to established and prospective exhibitors that meet our requirements. During the past year it was decided that shows meeting an unusually high standard of excellence in operation would be honored with a special high rating but, up to the time of writing this, no pictorial color slide show had earned this honor.

Standards for Color Exhibitions. During the past year it was definitely found that some revision would have to be made in recommendations for the screen illumination to be used in judging slides. A poll has been taken of Color Division members and as soon as an answer is secured the new recommendations will be published. In the meanwhile it is suggested that at least a 10 foot candle be used on a beaded screen and twice that much on a matte screen. No other changes are

now being contemplated. It was quite complimentary to us that 22 out of 26 North American shows met our requirements.

Who's Who in Color Slide Photography. Color slide exhibitors have become increasingly anxious to be among those listed in this, our annual listing of all contributors who have been successful in at least two color shows which have met the Color Division's requirements for recognition. This past season 22 shows met the requirements compared to 16 last season, only 4 North American shows failing to qualify. This year, in the September-JANUARY, we listed 582 color photographers who obtained the necessary acceptances. In addition there were 279 persons who were successful in only one exhibition and more than 1,700 others who submitted entries but had no acceptances; a total of more than 2,600 contributors. Our "Who's Who" is definitely the standard reference list used by individuals and clubs.

Color Division Bulletin. This is the one divisional activity that reaches the greatest number of members and does the most towards keeping them informed of activities, new things in the field of color and of our members' accomplishments. Arrangements have now been completed to secure a more efficient and less expensive method of distribution and the money saved will be available for an even better Bulletin or for other divisional activities. The circulation is now over 1,200 and the Bulletin is published once every two months.

Judging Service. The division has continued its service to clubs which do not have qualified judges available. Upon request we also recommend experienced and able judges for exhibitions and competitions where known to us.

Tutorial Chicago Project. This pilot set of slides showing that pictures of cities can be both pictorial as well as factual is booked well in advance and has inspired groups in at least a dozen cities to inaugurate similar projects.

Slides for Veterans Hospitals. Due to the discontinuance of many other entertainment activities in the Army, Navy and Veterans Hospitals and due to the fact that they can be made so easily available to all classes of patients including even those permanently bed-ridden, there has been an ever increasing demand for color slides. Arrangements were completed during the past year with the American National Red Cross to circulate sets of slides among a large group of hospitals and over 6,000 slides have already been delivered to them for this purpose. This arrangement assures the same slides being seen by many thousands of patients rather than just a limited number. Arrangements were also made with a group handling a similar project in the Hawaiian Islands whereby slides are exchanged and greater variety added to both their programs and ours. An interesting development noted by the Red Cross, which they credit to the showing of color slides in the hospitals, has been an increased interest in the camera clubs previously established in the hospitals. This parallels the experience of many civilian camera clubs who have found that color has given many of them a badly needed "shot in the arm." Special credit should here be given to a campaign spear-headed by Jack Cannon which has brought in over 9,000 slides for the hospitals. More are needed.

Testing Service. The past year saw extensive tests made on two new printing processes and members only can secure certain information not generally available. Other tests are currently being conducted and members will be advised when they are completed.

Membership Slide. There has been a steady demand for this very attractive slide which enables members to add a touch of showmanship to their screenings and provides publicity for the Society and the Division. Distribution will be continued.

As there have been a number of changes in the personnel handling the above activities, an up to date record has been prepared so that old members and new ones can take full advantage of our program. This appears in the Color Division column of this issue of the JOURNAL.

The financial statement required by the Board of Directors has also been prepared and is being published with this report.

Thanks are due the officers, members of the Division's National Committee and to the volunteer helpers whose unselfish help has made the above program possible. They are Frank Bayless, H. Bordenberg, APSA, George Buba, Mildred Buba, Merle Ewell, R. B. "Jack" Horner, George F. Johnson, J. H. Johnson, APSA, Charles Kinsley, Al Klein, Blanche Kolarik, APSA, C. "Brad" McKee, John Moddejonge, John Mulder, APSA, Dennis Pett, D. E. Poole, Frank Proctor, Ed Ramaley, W. K. Rasworthy, Erik Sorensen, Sam J. Vogan and Paul J. Wolf.

KARL A. BAUMGARTEL, APSA, Chairman

FINANCIAL STATEMENT COLOR DIVISION July 1, 1948 to June 30, 1949, inclusive

| Balance 6-30-48 | Income | Expense | Balance 6-30-49 |
|--------------------|------------|------------|--------------------|
| \$1,043.04 | \$1,502.28 | \$1,166.61 | \$1,378.71 |

Detail of Expenses

| | |
|-----------------------------|-------------------|
| Color Division Bulletin | \$ 494.75 |
| Duplicating Slides for | |
| Slide Sets | 63.50 |
| Cases for Slide Sets | 45.29 |
| Foreign Slide Sets | 33.00 |
| Slide Competitions for | |
| Individuals | 73.12 |
| Print Competitions for | |
| Individuals | 26.98 |
| Slide Competitions for | |
| Clubs | 21.65 |
| Medals given Exhibitors for | |
| Award to Entrants | 20.58 |
| Slide Circuits for Clubs | 1.56 |
| Slide Circuits for Individ- | |
| uals (Shipping Cases) | 42.73 |
| Print Circuits for | |
| Individuals | 3.82 |
| Slide Study Circuits | |
| for Individuals | 10.74 |
| Testing and Technical | |
| Services | 36.52 |
| Cuts for PSA JOURNAL | 49.54 |
| Master Mailing List for | |
| Exhibitions | 27.25 |
| Misc. Postage and Mailing | |
| Expense | 99.77 |
| Publication purchased for | |
| Library | 8.10 |
| Printing C.D. List of | |
| Activities - Benefits | |
| Services | 19.05 |
| Sale of Membership | |
| Slides (Credits) | 3.44 |
| Cost of Referendum on | |
| Dues | 36.25 |
| Copies of PSA JOURNAL for | |
| promotional activities | 36.23 |
| Total | \$1,166.61 |

Estimate of Debts not

| | |
|---|-------------------|
| received in time to be included in above | |
| Color Division Bulletin | \$ 79.50 |
| (actual) | |
| Slide Circuits for | |
| Individuals (actual) | 4.05 |
| Duplicating Slides for | |
| Sets (actual) | 1.00 |
| Print Circuits for | |
| Individuals (actual) | 3.22 |
| Miscellaneous Postage | |
| (actual) | 21.73 |
| Miscellaneous Postage and | |
| Petty Expenses | |
| (estimated) | 45.00 |
| Total | 134.50 |
| Estimated Net Worth | |
| Color Division 6-30-49 | \$1,274.21 |

KARL A. BAUMGARTEL, Chairman

Motion Picture

The past year has been spent in trying to consolidate our gains in membership and to study the possible services that can be offered to division members.

It has become obvious that the cost of furnishing services involving the making of 16mm and 8mm motion picture films, or the maintenance of a film library, are practically out of the question with our present income.

At present, we are studying what can be done with the dollars we do have to spend. In order to get a true measure of this, it will be necessary to wait and see what our total membership and income will be under the new membership price schedule.

During the year we have published four issues of the Motion Picture Division Bulletin. This has contained news items which could not be published in the PSA JOURNAL, but which were of interest to division members.

It has been necessary to make a number of changes in committee chairmanships during the year.

Nestor Barrett, who has been M.P.D. Editor for the past three years, found it necessary to resign his post because of the extra pressure of his work for the Santa Clara planning board. He has been replaced by Robert Unseld of Bell and Howell Company, Chicago, Illinois.

Bob Unseld's job of Chairman of the Papers Committee, which he vacated to take the JOURNAL post, has been taken by Millard Armstrong, of Columbus, Ohio.

Charles Coles has resigned as Chairman of the Cinema Club Committee and has not been replaced to date.

William Schusterbauer, Chairman of the M.P.D. Bulletin, has tendered his resignation to take effect when a new chairman is named.

Division Chairman, Harris Tuttle, called a semi-annual business meeting in Los Angeles, California, on January 27, 1949. This meeting was well attended and the chief topic of discussion was the possible organization of a "Southern California Section" of the Motion Picture Division. Allan Stensvold of Los Angeles was named temporary chairman to develop plans for the organization of such a section. Plans will go ahead as soon as the Division By-Laws are amended to make such sections legal.

A committee on visual aids has been formed and chairman, George Johnson, of State Teachers College, Pa., reports that his group is ready to go. This group will organize all persons interested in, or working at, the production of photographic visual aids within the Society. It is intended that this group will be supervised by the Motion Picture Division for the present.

The St. Louis Committee, headed by Martin Mansvill, is doing a splendid job of organizing a program of papers, movies and other features of interest for the St. Louis Convention.

Progress has been slow, but the Division is building on firm ground and the future looks bright.

HARRIS B. TUTTLE, Chairman

Nature

The Nature Division has guided its activities in accordance with the plans set forth at the annual meeting during the Convention at Cincinnati last November.

Interest in nature photography exhibitions has grown as evidenced by the increase from five to eight shows in the current Who's Who listing. For this reason a set of standards has been formulated which will be required for obtaining the future support of the PSA Nature Division.

The exhibition must be national in scope showing no restrictions of subject material to any one specific nature field and without restrictions on the status of contributors. The maximum number of prints and slides which can be submitted cannot exceed four of each. The interval between deadline for entries and close of the show must not exceed six weeks. A notification card announcing the results of the judging must be sent to each contributor shortly after the judging. Although no exhibition is required to meet these standards, those which do will receive recognition in the yearly "Who's Who in Nature Photography," provided that total acceptances are 100 or more.

A master mailing list of nature photographers is available to shows meeting the recognition requirements in exchange for a complete list of contributors.

The Division's semi-annual print competitions have been modified. The contest months have been changed to January and June instead of December and May to eliminate the confusion of the Christmas Holiday season. The rules now accept four prints up to 16x20 mount size in place of the previous 8x10 limit. A criticism service is a part of this activity. Prints of medals and ribbons are offered including reproduction of the three best prints in the PSA JOURNAL.

Two color slide competitions are held each year patterned after the print contests. The high response to these contests has been gratifying and is indicative of the desire for competition by nature photographers who work in color.

One of the important steps taken during the past year has been the beginning of the permanent collection of outstanding nature prints and slides. It is intended that these photographs represent the best in present day nature photography. Upon completion sets from this collection will be available to clubs, individuals, and museums. Work on this project is being done by Lawrence D. Hiett, Louis Quitt, Ruth Sage, F. Elliot Westlake, H. Lou Gibson, Harry R. Reich, Henry Mayer and Louise Broman Janson.

The Division is indebted to all who have given their support to its activities. Appreciation is due those who have contributed their interesting articles in the Nature Division column in the PSA JOURNAL.

LOUISE BROMAN JANSON, Chairman

PSA NATURE DIVISION Financial Report, 1949

| | |
|--------------------------|---------------|
| Balance June 30, 1948 | \$ 205.57 |
| Income (Approx.) | 309.00 |
| Expense to June 30, 1949 | |
| Aug. 2, 1948 | |
| print contest | \$ 21.02 |
| Sept. 9, 1948 | |
| PSA Journal cuts | 19.31 |
| Oct. 15, 1948 | |
| pancho-veral prints | 3.00 |
| Oct. 15, 1948 | |
| color slide contest | 13.57 |
| Oct. 15, 1948 | |
| contest forms | 16.33 |
| Jan. 17, 1949 | |
| form letters | 11.90 |
| Feb. 19, 1949 | |
| PSA Journal cut | 4.16 |
| Feb. 19, 1949 | |
| print contest | 21.15 |
| Mar. 15, 1949 | |
| PSA Journal cuts | 14.50 |
| Apr. 15, 1949 | |
| PSA Journal cuts | 16.52 |
| Misc. expense | 4.41 |
| | 145.87 |

Balance June 30, 1949 \$ 368.70

Photo-Journalism

No report received from Clifton C. Edom, Chairman.

Pictorial

During the fiscal year just completed, efforts have been directed toward the expansion of the activities already in operation, the addition of new ones, and the establishment of an adequate working organization.

The portfolio activity has been amplified considerably by the organization of many new circles both in this country by the American Portfolios and abroad by the International Portfolios. New activities have been started such as the American Exhibits, the Anglo-American Club Interchange, Portfolio Services, and the Pictorial Division Yearbook. The transfer of many club activities from the national Camera Clubs Committee to the Pictorial Division has been started. The organization of Pictorial Division workers throughout the world has continued, and Representatives have been appointed to about all of the States and to many foreign countries.

FINANCES

| | |
|---|-------------------|
| For the period November 1, 1948 to July 1, 1949 | |
| Balance 11-1-48 | \$2,561.63 |
| Balance 6-30-49 | 2,104.49 |
| Budget (pro-rata) \$2,000 | 1,894.51 |
| 1948 Yearbook | 1,216.55 |
| Total Expenses | 3,111.06 |
| Total Receipts (Fees & Yearbooks) | 2,853.94 |
| Budget Expenses: | |
| Portfolios | 890.61 |
| Exhibits | 59.51 |
| Publicity & Publications | 487.31 |
| 1949 Convention | 25.00 |
| Services & Miscellaneous | 431.88 |
| 1948 Yearbook | 1,216.55 |
| Total Expenses | \$3,111.06 |

Officers. The following Pictorial Division officers were elected to serve two-year terms starting November 1, 1948:

Chairman, Burton D. Holley, Downers Grove, Illinois

Vice-Chairman, William V. Sminke, Chicago, Illinois

Secretary-Treasurer, Ray Miss, Milwaukee, Wisconsin

Early in 1949, William V. Sminke resigned as Vice-Chairman because of increased responsibilities in his business, and the following appointments were made:

Vice-Chairman, Ray Miss
Secretary-Treasurer, Lewis T. Reed, Chicago, Illinois

In order to insure the most efficient and effective operation of all Pictorial Division activities and services, several Assistants to the Chairman were appointed with administrative responsibility and authority over their separate assigned activities. W. Dovel Le Sage was appointed Assistant to the Chairman for Camera Club Affairs. But later relinquished this office to become Assistant to the Chairman, Pictorial Division Publications. To replace W. Dovel Le Sage, A. C. Klein of Milwaukee, Wisconsin, was appointed Assistant to the Chairman for Camera Club Affairs. W. E. Chase was appointed Assistant to the Chairman, Pictorial Division Services.

Allocation of Pictorial Division services and activities is as follows:

Chairman, (Burton D. Holley)

PSA Committees. The following Pictorial Division representatives have been appointed:

Active Membership, H. Jack Jones

Salon Practices, Ralph E. Mahon

T.D. standards, Ralph E. Mahon

Library and Historical, J. Philip Wahlman

Honors Study, William E. Chase

Foreign Representatives. Pictorial Division Representatives have been appointed to eleven foreign countries, as follows: Blossom Caron (Canada); Dr. Esteban Antonio de Varona (Costa Rica); Angel de Moya (Cuba); Juan Uries Garcia (Dominican Republic); Cecil J. Blay (England); Francis C. K. Wu (Hong Kong); Gordon C. Abbott (Mexico); Harold A. Larsen (New Zealand); K. Lindenberg (Sweden); Nat Cowan (South Africa); and J. Akkerman (The Netherlands). Special commendation is due to Angel de Moya (Cuba), Dr. Esteban Antonio de Varona (Costa Rica), and Francis Wu (Hong Kong) for their promotional and organizational work; from ten to fifty PSA and Pictorial Division members having been obtained in each of these countries through their efforts.

Organization of foreign Pictorial Division Representatives into a unified group (International Pictorial Alliance) for mutual help and assistance was started, with five countries agreeing to participate.

Because of his extensive travels in the Western Hemisphere, Angel de Moya was appointed "Honorary Traveling Representative of the Pictorial Division."

Conventions. In addition to providing an outstanding pictorial program for the 1948 PSA Convention and sponsoring the pictorial section of the 1948 Exhibition, the Pictorial Division provided a Pictorial Division Room where P.D. members could meet together and examine exhibits of the American and International Portfolios, and the International Exhibits.

For the 1949 PSA Convention an equally worthy pictorial program has been arranged. Because of increased costs the entry fee for the 1949 Pictorial Exhibition was increased to \$2.00. A pictorial Division headquarters again will be provided where displays from the Portfolios and Exhibits activities will be shown. In addition, with the generous cooperation and assistance of the Oval Table Society, the Pictorial Division will provide the "Fifty Years of Photography" show from the New York Museum of Modern Art.

As an innovation in cooperation between leading American photographic societies, the 1949 "Masters Show" of the professional Photographers Association of America will be displayed at the 1949 PSA Convention in return for a PSA "Star Exhibitors Show" which was exhibited at the P.A. of A. Convention.

Art. (Doris Martha Weber) Print labels are being provided for attachment to all prints both

American and foreign that participate in Pictorial Division activities.

Vice-Chairman (Ray Miss)

American Portfolios. (E. R. Christhill) The following six types of portfolios are in operation with 96 Circles and 1,200 members. Pictorial (Doris M. Weber); Portrait (Doris M. Weber); Nature (Lee Jenkins); Photo Journalism (Cliff Edom); Control Process (H. D. Ohm); and Star Exhibitor (Roy E. Lindahl).

On July 1, 1949, Pictorial Division Office space was leased in the First National Bank Building in Evanston, Illinois, for use by the Director, American Portfolios, for ten months.

International Portfolios. (Ralph A. Ross) The Directorship of the International Portfolios was changed twice during the past year. Ray Miss replaced Burton D. Holley when he became Pictorial Division Chairman in November, 1948. Ralph A. Ross became Director when Ray Miss was appointed Vice-Chairman, April 1, 1949.

Seventeen International Portfolios, as shown, are in active operation or in the process of formation with thirty-seven Circles and approximately 700 American and foreign members.

Anglo-American (Burton D. Holley); **Canadian-American** (Rennie I. Weber); **India-American** (Orto B. Turbyll); **Australasian-American** (Edith M. Roysky); **Cuban-American** (Sam J. Rawley); **French-American** (Andree Radisson); **Swedish-American** (Kaarar Hedevall); **South African-American** (Frances S. Robson); **Egyptian-American** (Alfred Watson); **Belgium-American** (Hugh N. Montgomery); **Chinese-American** (Harry R. Reich); **Netherlands-American** (John C. Modderjong); **Dominican-American** (Sten T. Anderson); **International Medical** (Leo C. Massopust); **Costa Rican-American** (Lanford H. Davis); **Caribbean-American** (Burton D. Holley); **International Control Process** (L. L. Handly).

Portfolio Services. (Dennis R. Anderson) The principal activity of this new Pictorial Division service is circulation of the "Portfolio of Portfolios," a collection of composite prints made by Frances S. Robson of the prints received in her many International Portfolios which were displayed at the 1948 Convention. Several additional Portfolios of Portfolios are now under preparation. The "P. of P." has been viewed by ten camera clubs in Indiana. It was circulated in Hawaii during July and August, and will be shown in Illinois in September, Missouri in October including the 1949 Convention, and in New York State in November.

Portfolio Camera Clubs. (Dr. W. Warren Koepke) Five clubs organized and two more in the process of formation. Okeana Camera Club (Anne Pilger Dewey); Lincoln Portfolio Camera Club (Robert L. McFerran); Rochester Portfolio Camera Club (J. Philip Wahlman); Austin Portfolio Camera Club (Doris Martha Weber); and Great Falls Portfolio Camera Club.

Secretary-Treasurer. (Lewis T. Reed)

Award of Merit. (Harry V. Cley, Jr.) Fifty-seven awards made, either new or for increased standing, since November 1, 1948. A new requirement was initiated that only current Pictorial Division members will be listed as "Star Exhibitors," but that renewal of P.D. membership will automatically reinstate a "Star Exhibitor" to his former standing. In addition, the phrase "A Pictorial Division Activity" has been imprinted on all remaining Award of Merit certificates.

Publicity. (Lewis T. Reed) Lewis T. Reed was appointed Director, Publicity, on November 1, 1948, to replace William V. Sminke, the previous Director. Up to April 1, 1949, when the Publicity service was discontinued because of inadequate response, approximately 300 mimeographed copies of a P.D. News Release were sent monthly to American camera clubs and photographic publications.

Portrait Section. (Paul J. Wolfe) Following the resignation of Gerda Peterich as Director, Portrait Section, which was formally launched at the 1948 PSA Convention on November 3th, Paul J. Wolfe was appointed Director, May 15, 1949. Plans are being formulated for bi-monthly portrait print criticism in PSA JOURNAL, the operation of the Portrait Portfolios, and other portrait services.

Pen Pals. (E. J. Hobbs) This Pictorial Division activity, started in 1947, continued its valuable service of putting individual Pictorial Division members in contact with foreign photographers for the purpose of exchanging, through correspondence,

information on pictorial methods, processes, materials, ideas, and interests, and also photographic publications.

Small Print Contest. Still in the formative stage, this will be an activity for individual Pictorial Division members, consisting of periodical contests for prints 8 by 10 inches or smaller. Medals, ribbons, and certificates will be awarded.

Assistant to the Chairman, Publications. (W. Dovel Le Sage)

The Folio. (Sewell Peaslee Wright) Started in October 1947, as a photographed booklet, THE FOLIO has expanded until it now consists of two to ten pages each month in PSA JOURNAL. Sewell Peaslee Wright was appointed Editor to replace Ray Miss, who resigned to become Secretary-Treasurer of the Pictorial Division.

Associate Editors of THE FOLIO are: Frances S. Robson for International Portfolios; Dr. Glenn Adams for International Exhibits; Dr. C. F. Cochran for American Portfolios; and W. Dovel Le Sage for News of the Pictorial Division. Assistant Editors are Directors of Pictorial Division activities and General Secretaries of the Portfolios. Correspondents are the Portfolio Circle Secretaries, members of P.D. activities committees, and American and foreign P.D. Representatives.

Reprints of THE FOLIO are made each month for circulation abroad in the International Portfolios.

Yearbook. The 1948 Pictorial Division Yearbook under the Editorship of Doris Martha Weber was published in time for distribution at the 1948 PSA Convention. Assistant Editors were: Frances S. Robson, Ray Miss, Lewis T. Reed, and Sewell Peaslee Wright. The 2,000 copies have been practically exhausted with only a few copies remaining at PSA Headquarters for distribution. Claxton Seale was appointed Editor of the 1949 Pictorial Division Yearbook in December 1948. However, he was forced to resign in June 1949, because of increased business duties. As a consequence the 1949 edition of the Pictorial Division Yearbook will be omitted so that early plans for the 1950 edition can be laid under the guidance of Dovel Le Sage.

The Folio Bulletin. A Pictorial Division publication that will be started shortly, which will be sent periodically to all Pictorial Division members, will contain news of the P.D. activities and organization, on PSA innovations, and information and help for the beginner and advanced worker in the P.D.

Pictorial Supplement, PSA Journal. The Pictorial Division has agreed to assume complete responsibility for at least one supplement to PSA JOURNAL each year. Will be pictorial in character and content.

Assistant to the Chairman, Camera Clubs. (A. C. Klein) Al Klein was appointed July 1, 1949, to succeed W. Dovel Le Sage, when Dovel became Assistant to the Chairman, Publications.

International Exhibits. (Dr. Glenn Adams) Started in 1947 under the General Secretaryship of Sylvia Sminke. On November 1, 1948, William V. Sminke was appointed Director, International Exhibits. Dr. Glenn Adams was appointed Director on January 1, 1949, when William Sminke was compelled to relinquish this office. To date ten interchanges have been consummated between American camera clubs and foreign photographic organizations in India (2), England, Netherlands, Denmark, Finland, Cuba, Australia, and Hong Kong (2). These foreign shows are available to all PSA and Pictorial Division camera clubs.

American Exhibits. (Ralph E. Mahon) Organized in December 1948, as a complement to the International Exhibits by providing outstanding American shows to PSA and Pictorial Division camera clubs, the first activity was the assembly of an Invitational Star Exhibitors Show from three and four-star Pictorial Division Star Exhibitors for exhibition at the 1949 Convention of the professional Photographers Association of America to be held in Chicago in August, 1949. At the conclusion of the Convention, the "Star Exhibitors Show" will be circulated among P.A. of A. members during the following year. In return the P.A. of A. Masters Show will be exhibited at the 1949 PSA Convention and later circulated among PSA and Pictorial Division camera clubs.

The American Exhibits activity has six worthwhile print shows available for Pictorial Division camera clubs, the P.A. of A. Masters Show (2), John R. Hogan show (2), Louis S. Davidson

show, and the Syracuse Camera Club Show. Negotiations are under way for the addition of four more shows.

Anglo-American Club Interchange. (William R. Hutchinson.) This Pictorial Division activity was organized in May, 1949, for the purpose of arranging print show interchanges between American and British camera clubs with similar names or having similar interests as suggested by Anthony Peacock of England in the September, 1948, *PSA JOURNAL*. Arrangements are now being made for the first interchange.

Camera Club Judging Service. (W. Dovel Le Sage.) This club activity was transferred to the Pictorial Division from the Camera Clubs Committee in March, 1949. Ten Judging Centers have been established as follows: William E. Chase (Missouri); Blossom Caron (Canada); R. J. Ochsner (Colorado); Cecil B. Atwater (Massachusetts); L. E. Handly (Texas); George L. Kinkade (Washington); Grant Duggins (California); David J. Stanley (New York); Burton D. Holley (Illinois); and W. Dovel Le Sage (West Virginia). Arrangements for the judging of PSA and Pictorial Division camera club salons and contests can be made with W. Dovel Le Sage.

Assistant to the Chairman, Services. (William E. Chase.)

Membership. (H. Jack Jones.) Organized in December, 1948, this Pictorial Division service provides a "Letter of Welcome" to all new and renewal P.D. members. In addition it organizes the Pictorial Division membership drives for both individuals and camera clubs, and maintains a complete up-to-date register of the approximately 4,000 Pictorial Division members. It acts as the center of information for questions from P.D. members and routes requests for participation to the appropriate P.D. Director of activity. The immediate project under the direction of Director Jack Jones is the preparation of a detailed Pictorial Division Manual describing all Pictorial Division activities and services which will be furnished all P.D. members at the time of joining or renewal of membership.

Organization. (John R. Hogan.) Established in November 1948, this Pictorial Division Service is organizing the Pictorial Division Representatives to the various states and sections of U. S. It maintains and publishes periodically the complete Pictorial Division organization list of approximately 500 workers and officers all over the world—the list of ardent amateur photographers who have volunteered to donate all or most of their spare time to the promotion of Pictorial Division interests.

Salon Practices. (Ralph L. Mahon.) Organized in March 1949, to provide advice to salon chairmen and committees; to revise and reissue the Pictorial Division booklet "How to Organize and Conduct a Photographic Salon"; and to provide each month in *THE FOLIO* a calendar of salons which agree to abide by PSA salon recommendations, this Pictorial Division service is already well advanced in its progress toward its objectives. As a center of information it has been for some time advising salon chairmen in the conduct of their individual salons. It has started circulation of a questionnaire to aid in revising the Pictorial Division salon booklet, both from the viewpoint of the salon committees and the salon exhibitors. It is providing up-to-date lists of coming salons for publication in *THE FOLIO*.

Honors. (William E. Chase.) The Pictorial Division Honors Committee was established in January 1949, to act in an advisory capacity to the PSA Honors Committee in connection with honors applications made on a pictorial basis. The Pictorial Division Honors Committee consists of: William E. Chase, Chairman; Joseph M. Ring; Nicholas Haz; Dr. John P. Benis; Harry K. Shigeta; and Grant Duggins. The Committee submitted recommendations for various PSA honors for fourteen different individuals for 1949. Since the Pictorial Division Honors Committee will be continued in effect indefinitely for so long a time as it is considered necessary and desirable, it is expected that the recommendations made will increase in quantity in the years ahead.

And in Conclusion . . . The present organization of the Pictorial Division has been based on the premise that the catering to the interests of some 4,000 members is "Big Business" that every pictorialist is an individualist and that variety in benefits, activities, and services is necessary to serve their tastes and desires; and finally that every

P.D. member is entitled to his "dollar's worth." It is on this foundation that the present Pictorial Division officers and workers are devoting their time and efforts to provide the greatest possible benefit to every Pictorial Division member interested in the art of pictorial photography.

An invitation is issued to every Pictorial Division member who is interested in assisting in the work of the worldwide Pictorial Division organization of almost 500 officers and workers, to send his suggestions and offer of help to the appropriate Director of Activity listed in *THE FOLIO* which appears each month in the *PSA JOURNAL*.

BURTON D. HOLLEY, *APSA, Chairman*

Technical

The activities of the Technical Division during the past year have produced results which are, in general, gratifying but there have been disappointments as well. On the favorable side, the many activities which characterize the continuing sound growth of the Division are of particular interest. These, with the disappointments, lesser accomplishments, and future plans are described in this report.

Sections. The need for, and interest in, Sections in additional metropolitan areas is evident. That no new Sections have been chartered in the past twelve months is due to the following:

1. Those of the Executive Committee who have accepted the responsibility for this effort are, at present, so hard pressed by the demands of their respective businesses that they have had insufficient time or opportunity to provide the necessary encouragement to the interested groups.

2. The quantity and quality of the technical material appearing in the pages of the *JOURNAL* has failed to satisfy the interests of many interested groups.

3. Insufficient space has been available in the *JOURNAL* to insure prompt publication of papers made available to the *JOURNAL* from the Sections.

4. The interests of another group, the Society of Photographic Engineers, are not sufficiently well defined to determine the extent to which its interests may overlap those of the Division. Thus there is a "wait and see" attitude in some cases.

Some of the steps that have been taken to rectify these conditions are described in the following sections of this report.

Membership. The Division and existing Sections continue to exhibit an over-all growth as shown by the following figures:

| | 1945-1946 | 1946-1947 | 1947-1948 | 1948-1949 |
|---------------------------|-----------|-----------|-----------|-----------|
| Number of Sections | 3 | 5 | 6 | 6 |
| Section Members | 256 | 259 | 295 | 350 |
| Section & Student members | 519 | 715 | 664 | 708 |
| | 775 | 994 | 959 | 1,058 |
| Division Members | 235 | 290 | 449 | 611 |

We are particularly pleased with the increase in PSA members in the Sections (19 per cent) and the 36 per cent increase in Division members. Much of this growth is directly attributable to the efforts of the Division's Membership Committee working with the Sections and by direct communication with Division members.

The impending increase in the dues of the Society places added responsibility on the shoulders of this committee operating at both the Section and the Division levels for a concerted drive to get more Section members into PSA and more PSA members to affiliate with the Division.

Technical Section of the Journal. The Division, for several years, has been conscious of a difficult problem with reference to the publication of technical material in the *JOURNAL*. As has already been pointed out, the limited amount of such material appearing in the *JOURNAL* has hampered efforts to increase the number of Sections. At the same time, the Division has recognized the undesirability of devoting a disproportionate part of the *JOURNAL*'s pages to such material because of the large part of the Society's membership having little or no interest in technical subjects. On the other hand, the stated purpose of the Society and of the Division includes "promoting the sciences of photography and furthering education therein." The Division now confidently believes that a practicable solution to this problem is at hand.

Beginning with the first of the year most of the technical articles will appear in a supplement

to the *JOURNAL* entitled "PSA REVIEW, Photographic Science and Technique." This supplement will be separately page-numbered for reference purposes and will be published at regular intervals and distributed with the *JOURNAL*.

Here also, this additional forward step brings with it added responsibilities for the Publications Committee of the Division. The staff of the Technical Editor is to be expanded to meet these additional responsibilities.

Standards. In addition to active participation in the affairs of the Sectional Committee of the American Standards Association, the Standards Committee has two subgroups actively considering the PSA Light Box for Salon Print Viewing and a standard for the Projection of Color Transparencies. The first of these projects has been the subject of two articles in the *JOURNAL* while the second is still in the early discussion stage. In both cases, the subgroups include substantial representation from the interested Divisions.

Because of the extreme importance of photographic standards to all members of the Society, the Society has applied for membership in ASA and is now an Associate Member of this Association. The Society's representation on the ASA Sectional Committee Z38 (Photography) is also being increased.

Honors & Special Awards. The Division has recognized the problems confronting the Honors Committee of the Society in properly evaluating applications for honors based on technical achievements. Accordingly, it has created an Honors Recommendations Committee, which, during the current year, has functioned in an advisory capacity to the Honors Committee. This plan seems to have worked so effectively that it promises to become a permanent part of the Division's functions.

The former Chicago Chapter has proposed that the balance of its treasury be placed at the disposal of the Division to be used for an award to be made annually to the person making the greatest contribution to technical photography. The Executive Committee of the Division has gratefully accepted this proposal and hopes to be able to make an early announcement of its plans for such future awards.

Education in Photography. It is logical to assume that the PSA should interest itself in problems relating to instruction in photography. Up to the beginning of 1948, however, this interest had resolved itself in a plan for action only in connection with camera club courses. The Executive Committee of the Division has concluded that the Division has a specific responsibility toward the field of photographic instruction. This matter was reviewed at its meeting in August, 1948, in connection with the appointment of Mr. Rinchanton, and led to the appointment of Mr. Adrian Ter-Louw as Chairman of a temporary committee and later, to his appointment as Chairman of a new standing committee of the Division.

The findings and proposals of this new committee are too important and extensive to be properly covered by a brief statement in this report. The complete report to date on this important project will probably be published in the *JOURNAL* at an early date.

Other Division Committees. As has been apparent from previous annual reports of the Division, there are many other committees who are doing equally important work essential to the Division's success. Specific reference to the work of these Committees is being omitted from this particular report only because of limitations as to space.

Finances. So far the Division operating expenses have been well within income so that a reasonable and adequate reserve is available as shown by the following figures:

| | |
|-------------------|----------|
| Balance (6/20/48) | \$545.50 |
| Income | 626.00 |
| Expense | 282.82 |
| Balance (6/20/49) | \$888.68 |

The budgets of the several committees of the Division have therefore been increased to make possible the expanded programs needed and planned for the forthcoming year.

Conclusion. As Chairman of the Division I have been repeatedly impressed with the scope of the activities as carried out by the Executive Committee. Its achievements are all the more impressive when it is realized that everything is done by volunteers. I am firmly convinced that the new projects which the Committee has now undertaken can mark the beginning of a new era for the Division and the Society as well.

F. E. CARLSON, *APSA, Chairman*

Annual Reports of Committees

Active Membership

Under date of September 7, 1949, Mr. Paul Gibbs, Chairman of the Active Membership Committee, requested this office to advise the latest membership count as of September 1 for publication in the JOURNAL along with other committee reports. The tabulation is as follows:

| | |
|---------------------------------|--------------|
| Individual Membership | 7,566 |
| Camera Club Membership | 757 |
| Industrial Membership | 52 |
| Journal Subs. and Miscellaneous | 177 |
| TOTAL | 8,552 |

RICHARD R. KOCH, Office Manager

Ry-Lares

No report received from Herbert M. Howson, Chairman.

Camera Clubs

During the past season, there has been considerable expansion of services and benefits for PSA clubs. In addition, previous functions and policies have been extensively revised for greater efficiency and greater service for member clubs.

Now within the year are the following:

1. **A BULLETIN FOR CAMERA CLUBS.** This was established as a means of closer contact with clubs and their problems. The bulletin is published approximately every two months to all PSA clubs without cost. It contains news of clubs and the committee, program tips, suggestions for handling club administrative problems, etc.

2. **JOURNAL CAMERA CLUB COLUMN.** Although space has been available for such a column it had not been used for quite a while. Now there is such a column and its purpose is to deal with two or three major club problems each month.

3. **LETTER OF WELCOME TO NEW CLUBS.** Since clubs enter a specialized unit of the society it seemed desirable that they receive a welcome into this unit and an outline of services and benefits available to them.

4. **CAMERA CLUB PRINT CIRCUITS.** These are intended to furnish instruction programs of approximately 14 1/2 hours for part-time clubs. Each of 8 clubs enters 3 prints, and this set of prints, accompanied by comments sheets, then is scheduled to each club in turn. There were 36 clubs in 8 "pilot" circuits. Because of the demonstrated value of these circuits they will be greatly expanded.

5. **A NATIONAL COMPETITION FOR CLUB BULLETINS.** The importance of a club bulletin in the success of the larger camera clubs has not been sufficiently recognized, and this annual competition was originated to give proper recognition to the editors. There are 3 classifications in the competition, with various awards to the editors and their clubs. 46 bulletins were entered in the first competition.

6. **JUDGING POINTS FOR HANDLING JUDGING OF CLUB CONTESTS.** Several of these were established so that clubs away from metropolitan centers could send their prints to a service point for competent outside judging. After "proving in," this service was transferred to the Pictorial Division, which now will give an equivalent service to that already available in the Color Division. (The previous "judges list" was discontinued as impractical.)

Extensive revisions in previous services were as follows:

1. **REVISION OF PRINT INTERCHANGE.** Referendum of clubs expressing discontinuing the interchange sets and replacing them with instruction sets of higher quality and furnished with comments sheets. The first new sets are available, but the change is being made gradually because of obligations under previous set-up.

2. **REVISION OF CONTINENTAL PRINT COMPETITION.** The Continental had almost gone to seed and needed a thorough overhauling. Awards have been increased, complete and more interesting reports are being furnished competing clubs, print criticisms are being furnished for each print entered, and the mechanics of the competition have been considerably revised.

New policies adopted by the committee were as follows:

1. A policy of holding clubs responsible for their part of contracts in handling of print shows. This was approved by club referendum and is intended to clean up a situation which had been developing over a number of years. Under the new policy, clubs may be (and have been) disbarred from services for mishandling of print shows.

2. A policy of consulting clubs on problems of major importance. This is possible by means of referendums handled through the bulletin and reply cards. Referendums were used three times during the season.

3. A policy of originating new camera club services, proving them in, and then transferring them to the respective divisions.

A number of new projects are now under consideration, chief being a national club movie competition and establishment of an independent PSA recognition listing of international exhibitions.

H. J. JOHNSON, Chairman

Conventions

1948 PSA Convention

The Annual Convention of the Society was held at the Netherland Plaza Hotel in Cincinnati Nov. 3 to 6 inclusive. Between six and seven hundred persons attended the program sessions, the highlights of which included the Progress Model Lecture by Dr. C. E. K. Mies and the demonstration and public introduction of the Land Polaroid camera by its inventor, Dr. Edwin H. Land. The final report of the committee in charge was made to the Board on March 8, 1949, and the amount of the net profit, \$1,543.33 was turned over to the Society.

1949 Convention

At its meeting in Cincinnati on Nov. 6, 1948, the Board accepted the invitation of the St. Louis Camera Club Council to hold the 1949 Annual Convention in St. Louis on October 19 to 22 inclusive. Under the able leadership of Miss Jane Shaller, General Chairman, plans are rapidly nearing completion at this writing.

1950 Convention

Your chairman felt that it would be to the advantage of the Society to arrange well in advance for future conventions and accordingly began to solicit invitations for the 1950 Convention in the spring of 1949. After much correspondence and some personal contacts a formal invitation was received from the Baltimore Camera Club on behalf of all clubs in the area to hold the 1950 Convention in Baltimore at the Lord Baltimore Hotel on October 18 to 22 inclusive. After a review of the proposal the Conventions Committee recommended acceptance to the Board, which has been given.

Regional Conventions

Your committee has devoted considerable effort to the promotion of Regional meetings or conventions to be held preferably in the spring. With the cooperation of Mr. Chambers, Chairman of the Membership Relations Committee, some progress has been made. A number of cities are considering such meetings in the spring of 1950 and favorable action from several is expected momentarily.

P. H. OELMAN, FESA, Chairman

Elections

Report already published.

CHESTER W. WHITTEK, Hon. PSA, MSA, Chairman

Endowment and Permanent Home

A home has been purchased in Philadelphia. Plans are under way for soliciting funds for this building.

This matter has all been handled from Headquarters and not by the committee as such. The committee has received no money and has spent none.

DONALD JAMESON, AFSA, Chairman

Exhibitions

1948 PSA Exhibition

The account of the 1948 PSA Exhibition at Cincinnati has been closed with a profit of \$114.69 which has been turned over to the Society. About 50 per cent of the total income which made this

exhibition a financial success was obtained from local and national advertising in the catalogue.

1949 PSA Exhibition

The four point policy laid down by the Board for financing and conducting PSA exhibitions has been followed in planning the 1949 Exhibition at St. Louis, to be held Oct. 17 through Nov. 1. In the face of rising costs and a budget estimate of \$1325 for assembling, selecting and returning the Exhibition, the St. Louis Committee requested and the Board approved an increase in the entry fee for prints to \$2. The color slide entry fee remains \$1. An excellent exhibition is being planned by St. Louis but no further report on it can be made at present.

Salon Practices

The sub-committee on Salon Practices has made considerable progress in assembling information from which improved Standard Practices may be evolved. In this work it has had the cooperation of the Pictorial Division. However, due to the illness of the chairman who found it necessary to resign, the matter has not been brought to a conclusion.

In view of the obvious interest in the Pictorial Division in the subject and its apparent willingness to perform this function, it is recommended that the matter of Salon Practices be referred back to the Pictorial Division and that the Sub-committee be discharged.

C. C. RECHHOFF, Chairman

Finance

During the course of the year the Finance Committee assisted the Treasurer and Headquarters staff on various financial matters, setting up the budget and reviewing the annual audit.

It prepared the necessary data in connection with the acquisition of the Temporary Home Site and the raising of funds in this connection.

JOHN H. MAGEE, AFSA, Chairman

Headquarters

No report received from Arnold V. Stibbenrauch, AFSA, Chairman.

Honors

Due to the nature of the work of this committee and the fact that the results of its deliberations are not made public until the night of the Award Banquet no final report can be made at this time.

Two meetings, attended by all members of the Committee, were held in Cincinnati in November 1948 at which time a new form of application was decided upon and a clarification of its policies and rules was undertaken. The result of these decisions was published in the PSA JOURNAL for February 1949. Approximately 90 members have been proposed for Honors this year and the Committee is at present engaged in considering the qualifications of these candidates.

Because of the difficulty of exchanging opinions and information by mail, five of the eight members agreed to meet in Chicago at their own expense to discuss the applications. It is believed that the results of this conference will warrant the personal sacrifice made by the convening members. Those unable to attend cast their ballots by mail.

As above stated the award of Honors will be made at the Awards Banquet in St. Louis on the night of October 22.

P. H. OELMAN, FESA, Chairman

Industrial Membership

A letter was sent to all prospects in the USA in order to promote Industrial Membership in the Photographic Society of America. Unfortunately the recession had started before the letters were all out, and the result was very disappointing.

Twenty-one new memberships were added to the rolls at a cost to each of \$25.00. The \$25.00 fee was asked of all past Industrial members as their renewals came up. This was an advance from \$10.00. Up to this time we have lost two old memberships on account of the advance in rate.

The amount expended to secure new member-

ships and to notify current members of the advance in rate was \$550.00.

WALTER S. MEYERS, *Chairman*

International Relations

No report received from L. Whitney Standish, FPSA, Chairman.

Library and Historical

1. The following persons have been asked by the Chairman, E. P. Wightman, to be members of the Library and Historical Committee and have agreed to serve:

Miss Margaret Peters, Cleveland, Ohio, a trained librarian, to take charge of cataloging and indexing and of the Association Book; Dr. John P. Hens, FPSA, of Philadelphia, Pa., to take local charge of the PSA Library getting the Library out of storage, checked, and placed in the new Headquarters.

Dr. Raymond P. LaFelle, of Philadelphia, Pa., to take local charge of the PSA Library to see that it is properly maintained, and also to help with getting the library out of storage, checked, and placed.

2. The following persons have been appointed to the Chairmen of Divisions and have been asked by the writer to take charge of the duties respectively indicated, in addition to representing their Divisions:

Mr. George W. Blaha, of Chicago, Ill., to represent the Color Division, and to take charge of determining what photographic books are needed to bring the Library up to date so that it will be at least a good basic library. He has consented to do this.

Mr. Alfred N. Norbury, of Kansas City, Mo., to represent the Motion Picture Division, and to take charge of filling gaps in the PSA files of periodicals for the last 20 to 25 years. He has accepted this assignment.

Mr. Nathan Pulling, Wellesley, Mass., to represent the Technical Division, and to take charge of the PSA scrapbooks. He has accepted this assignment.

Mr. H. A. Schumacher, FPSA, of Rochester, N. Y., just appointed to represent the Photo-Journalism Division.

Mr. J. Philip Wahlman, FPSA, of Chicago, Ill., to represent the Pictorial Division, and to take charge of cooperating with the Permanent Print Collection Committee and the Pictorial Division in building a collection of historical prints, both pictorial and otherwise. He has agreed to accept this assignment.

There are many little matters that haven't yet been ironed out, and of course the Committee can't really function until the Library material has been taken from storage and we know fully what it is there.

However, the Committee does know now what periodicals are on the exchange list for the PSA JOURNAL. An effort will therefore be made to arrange an exchange with other important photographic periodicals not at present on the list.

The Chairman has been giving much thought to the subject of the Historical feature of the Committee. He has made inquiry, and finds that the only historical equipment now owned by the Society consists of ten old cameras and one shutter. In order for the Society to have a historical collection of equipment, films, prints, etc., which would be of any real interest and usefulness, the expenditure of a very considerable sum of money would be required, and even then it is doubtful if this collection would come anywhere near approaching such historical collections as that at the Museum of Modern Art, in New York, the Eastman House in Rochester, and the American Museum of Photography, in Philadelphia. Voluntary contributions of equipment, such as those which have been made so far, would probably be entirely inadequate. To build up a collection of historical prints, pictorial and otherwise, would not, however, necessarily be excessively costly, and such a historical collection could be made a part of the Permanent Collection.

It is therefore recommended:

1. That we (the Library and Historical Committee) drop the idea of having a historical photographic equipment collection or museum.

2. That we endeavor, in cooperation with the Permanent Print Collection Committee and the Pictorial

Division, to get together a historical print collection as a subdivision of the Permanent Print Collection.

The historical print collection can be as limited or as extensive as we have funds available, and space to hang or place it. The question of adequacy or inadequacy need not be considered, as would have to be done if the Society set out to have a historical collection of equipment.

3. That the few items of historical equipment now in the Society's possession be disposed of: (a) sold and the money used for the historical print collection, or (b) presented to one of the three above mentioned museums.

It is planned also by the Committee if funds are available, to bind complete yearly or half yearly series of issues of periodicals. This will make a much tidier library, and there will be less likelihood of losses, damage to the periodicals, and it will be easier to keep track of them.

The Committee is getting its collective head together on the problem of how to make the library of use to the PSA membership at large without involving too much expense. Only a small fraction of the membership is likely ever to go to Headquarters at Philadelphia, and it is certain that few, if any, outside of Philadelphia will make a special trip there to use the library. As Miss Peters has pointed out, neither books nor periodicals can be loaned for use outside the library, unless there is a full time trained librarian there to take charge and keep track of them, and this at present is certainly not possible. Just what the Committee will do we cannot predict now, but it has confidence that some plan can be evolved.

E. P. WIGHTMAN, PH.D., FPSA, *Chairman*

National Lecture

During the past twelve months each National Lecture Program was reported on promptly on its conclusion. There is little that could be added to further amplify these reports at this time except to note, in passing, that the Board of Directors of the Society was sufficiently impressed with the manner in which the National Lecture Programs were conducted and the creditable reflection on the Society therefrom to express their commendation.

Since the purpose behind Annual Reports is to furnish the Society a summation of the year's activity so that its worth may be appraised and appropriate changes be made in its operation or structural organization, if necessary, it will serve a most useful purpose if the relatively short existence of the National Lecture Program be reviewed and certain basic changes, in the light of experience gained from its operation, be submitted for consideration.

In attempting to establish an overall plan for the conduct of the National Lecture Program the committee foresees that, as time went on, it might be desirable to alter the mode of operation. In fact the fourth paragraph of the first National Lecture Program report, submitted at the Convention in Oklahoma City, read as follows: "From the deliberations of the National Committee an overall plan has evolved for the conduct of the Program. This plan has been drafted but no contention is put forth that this plan will constitute more than a preliminary working basis for it is foreseen that changes, as the Program becomes a reality, will be desirable if not necessary." It will be well if we bear in mind, in considering the balance of this report, that the National Lecture Program Committee was originally appointed to create, develop and administer a National Lecture Program.

Since, at its inception, the idea of a National Lecture Program was a nebulous one and no two people could agree on its exact form or the supposedly correct method of operation, it appeared both logical and advisable to experiment, within safe limits, and thereby determine, if possible, a true course to follow. Accordingly no two National Lecture Programs have followed the same pattern in their conduct. Briefly stated the various methods of operation employed were as follows:

P. H. Oelman was featured on the 1st National Lecture Program which was conducted as follows: PSA underwrote the entire expense of Mr. Oelman's circuit, i.e., traveling expenses, hotel bills, meals, cab fares, etc., plus an honorarium of \$50.00 for each lecture presented. PSA recouped this expenditure by exacting 80 per cent of the gross gate receipts from each lecture presented.

Fred Archer was presented on the second

National Lecture Program and in this instance PSA bore no part of any financial commitments, for Mr. Archer happened to be making a trip from his home in Los Angeles to the PSA Convention in Cincinnati at his own volition. Each local group before whom Mr. Archer appeared paid Mr. Archer an honorarium direct, at the conclusion of his lecture. The National Lecture Program Committee merely served as a booking agency.

Dick Bird was approached to appear on the 3rd National Lecture Program circuit and tentative arrangements were made on the same terms as were established with Mr. Oelman. However, these plans had to be abandoned because local groups would not gamble on the gate receipts of a National Lecture Program not featuring a well publicized "pictorialist."

Ralph E. Gray was presented on the 3rd National Lecture Program and again PSA bore no financial obligations for Mr. Gray would accept no remuneration for his traveling expenses nor would he consent to accept any honorarium, this despite the fact that he appeared wherever he was scheduled by the National Lecture Program Committee.

The three aforementioned methods of operation, plus one circuit that had to be abandoned altogether with the three different subjects presented, i.e., P. H. Oelman, "Photography of the Nude", Fred Archer, "Portrait Lighting", and Ralph E. Gray, "Humm Movies on Mexico" reveals some interesting and pertinent data which may be briefly summed up as follows:

1. If the National Lecture Program is to continue as a self-supporting PSA service, then only a well publicized "pictorialist," such as Mr. Oelman or Fred Archer, should be selected to appear on the National Lecture Program. The "pictorialist" selected must be "box office" attraction both through his reputation and subject matter for local groups are loath to book anyone without these primary qualifications. Further, local groups have indicated that they feel that they are entitled to a better percentage of the receipts than the "left over" after PSA has taken 80 per cent of the gross receipts. In this connection it is interesting to note that in the one instance where PSA did take 80 per cent of the gross receipts that the National Lecture Program showed a loss of approximately \$50.00. However, this was due to the indifferent handling by just one of the local groups.

2. The second method of operation, as followed in presenting Mr. Archer, depends entirely for its success on the availability of a speaker of the required qualifications making a trip at his own volition and with sufficient spare time at his disposal to make a few National Lecture Program appearances along his route of travel. This method of operation is further undesirable for the reason that it reduces the National Lecture Program Committee to the mere status of a booking agent, when and if a qualified speaker becomes available.

3. The third method of operation, as employed in the Ralph Gray circuit, revealed some interesting facts. Since Mr. Gray appeared wherever he was scheduled and since none of the local groups had to give up any part of their gate receipts for traveling expenses or an honorarium they found that they could present Mr. Gray by the use of invitations which were distributed to the recipient without any charge or fee. The local groups were also able to secure a suitable hall or auditorium gratis since there were no admissions charged. Therefore the only expense to the local groups was the printing of the invitations, a minor expense. While invitations were the sole basis of admission, these invitations were not distributed with abandon but distributed as if a great favor was being bestowed upon the recipient. As a result the invitations were eagerly sought and the attendance at the Ralph Gray National Lecture Programs equaled if not exceeded the combined total of those attending the P. H. Oelman and the Fred Archer Programs.

From the data revealed by the three methods of operation, the National Lecture Program Committee proposes:

1. PSA, through the National Lecture Program Committee, underwrite the entire cost of all future National Lecture Programs, i.e., the speaker's traveling expenses, hotel bills, etc., plus an honorarium for each lecture presented, with the exception of when a capable and qualified speaker may be obtained gratis.

2. Local groups to receive the National Lecture Program free from any charge by PSA.

3. Admissions to all National Lecture Programs

to be by invitations only, these invitations to be issued by the local groups gratis to each recipient.

4. During the ensuing twelve months one National Lecture Program to be presented in the Eastern Time Zone, one in the Central Time Zone and one in the combined Mountain and Pacific Time Zone.

5. Estimated cost per National Lecture Program per time zone is \$1,000.00 or a grand total of \$3,000.00.

6. Qualified speakers on all subjects of photography to be used on future National Lecture Programs, not merely "pictorialists." This method would permit the selection of many fine speakers on the many phases of photography. It would eliminate the evils, through necessity, of selecting speakers for their "box office" attraction and would place the National Lecture Program on a dignified basis and give the Society much added prestige throughout the nation. It would induce many more photographers, regardless of their special interest, to affiliate with PSA thereby reducing, if not eliminating, at an early date, the expense to the Society.

Alternative:

Abandon completely the National Lecture Program idea as a Society project and permit each Division to conduct their own Lecture Program if they so desire.

W. E. CHASE, APSA, Chairman

Nominating

Report already published.

B. ERIC BULLLEY, APSA, Chairman

Permanent Print Collection

We now have a total of 392 prints. Mrs. Mathilda H. Kunkle has sent us a fine print of Byron Chato by W. C. Brecken, and through the courtesy of one of our Trustees, Mr. Frank R. Expiere, we have received the following four excellent prints by Charles C. Borge:

- "A Hundred to One"
- "Molly Johnson"
- "Souvenir of a Holiday"
- "E. J. Mortimer"

We are negotiating for other prints (donations) and one of our Trustees, Mr. E. C. Consett, our former Chairman, is making every effort to acquire some of the famous Steiglitz prints from Georgia O'Keeffe.

We have ample room in our steel cabinet to take care of 300 additional prints and index files, and as a great deal of care will be exercised in selecting future prints, our present facilities are ample for quite some time to come.

Our present cash balance is \$70.86.

Section 17, Article I of our Regulations reads as follows:

"The establishment of a PSA Permanent Print Collection was recognized by the Board of Directors on July 8, 1943 by the approval of a charter under which it operates and the appointment of three trustees (subsequently increased to five) who act as a committee to administer the collection."

It is the desire and the efforts of your Trustees to make this collection historical as well as pictorial and we are operating to obtain this objective. As an illustration regarding historical prints we have, through our efforts, received Vincent Karsh's magnificent portrait of "Winston Churchill," Gauthier Kay's beautiful "Barnyard," and Joe Rosenblatt's thrilling "Flag Raising at Iwo Jima."

Many such additional prints are in our thoughts and as long as we operate under the edict of our charter the Society can be assured of our hearty cooperation.

WARDEN MCG. HAMMOND, Chairman

Public Relations

This committee has made a practice of issuing a monthly press release for the Society, presenting therein news stories on developments, appointments, elections, activities, and other data of news interest. This material has been obtained from various sources, customarily PSA JOURNAL, with an effort so far unsuccessful made to obtain timely data from the Divisions.

However, since the budget for this committee seems to have been exceeded, this activity is ending. This committee, consequently, will handle

these public relations matters referred to it by the Board.

The committee has worked with the local people at St. Louis in charge of the 1949 PSA Annual Meeting, and has given some advice and aid in answer to requests.

VICTOR H. SCALES, Hon. PSA, Chairman

Publications Committee

This committee has devoted its attention chiefly to PSA JOURNAL but also has aided the Active Membership Committee in preparing a membership promotional folder. Approximately 2,000 of these folders have been printed and distributed. The remainder of the initial order of 10,000 awards, printing until such time as Division heads reply to requests as to whether they desire to use the special page in the folder allotted to them for special Divisional promotional messages.

This committee is deeply concerned over the financing of PSA JOURNAL in view of the decline in advertising revenue as a result of the serious recession in the photographic trade. While the PSA Financial Report as of 10 June 1949 shows a deficit for PSA JOURNAL, the total expense, July 1948 through June 1949, has been \$10,144.91. Given a budget of \$18,970, this committee estimated that budget to be \$5,000 short of a realistic figure. Later the Board appropriated an additional \$5,000, plus \$1,500 to meet the cost of the PSA Directory, or a total additional grant of \$6,500. Of this amount only \$3,100 has been used, leaving \$3,400 unexpended. Further, we estimate the average cost of PSA JOURNAL per month to the Society at \$1,580.

While it is probable that PSA JOURNAL can continue to finance, through advertising, about half its actual cost per month, it appears now to be impossible, at any early date, of having a sudden improvement in the photographic trade, for the publication to become entirely self-supporting. Efforts are being made to obtain increased advertising income through the work of advertising representatives in various sections of the country. The committee is meeting with some frequency, is keeping in touch with the financial situation and is hopeful that improvements in the economic situation will make the future somewhat easier and brighter.

VICTOR H. SCALES, Chairman

Special Awards

Presented herewith is a list of all special awards as well as awards established by the various Divisions of the Photographic Society of America.

THE SOCIETY

Stacyant Peabody Memorial Award. Established by Patrick H. Peabody. An annual award of a medal with name of winner to be engraved on a plaque which remains at PSA Headquarters. Granted to the person who, during the previous year, has done the most for advancement of pictorial photography. Covers writing, teaching, judging, camera club work, salon participation, recognition of photography as an art, originality of work, etc.

Jury of award consists of seven persons appointed each year by the Board of Directors at a regular meeting of the Board. Members of the award committee are selected to represent the East, Mid-West, West, and South.

Nominations may be made by anyone but qualifications and nominations must be received by Headquarters not later than May 1st of each year.

Committee decides on award before the annual convention and announces the winner at that time. Chairman of the committee for 1949 award is John R. Hogan, FPSA.

1947 winner: John R. Hogan, FPSA.

1948 winner: Eldridge R. Christhill, Hon. PSA.

1949 winner: To be announced at PSA Convention, St. Louis.

Progress Medal of the Photographic Society of America. Established by the Board of Directors at the suggestion of Joseph M. Ring, FPSA, in 1948. The award is made annually, provided a deserving person is nominated and accepted.

The award is made to a person who has made an outstanding contribution to the progress of photography or an allied subject. It is expected that the recipient will attend the annual PSA Convention and there deliver a "Progress Medal"

lecture. Therefore, the recipient must be given at least three months' notice of this prior to the Convention. The committee which selects the person to receive this award is appointed by the President, with the approval of the Board of Directors, at the first Board meeting following the Annual Meeting. It consists of a member of the Honors Committee, a member of the Special Awards Committee, and three other members of PSA. Nominations for the award may be made by any member of the society.

The medal is of bronze and of special design embodying the emblem of the Society.

1948 winner: Dr. C. E. K. Mers, Hon. PSA.
1949 winner: To be presented at the PSA Convention, St. Louis.

Pictures of Members by Members. Established in 1940 by Mrs. Constance L. Phelps. Cash awards to be given to the makers of the top three photographs as determined by the vote of members attending the PSA Convention in St. Louis. All pictures entered in the contest will become the property of PSA to be turned over to the Library and Historical Committee.

CAMERA CLUBS COMMITTEE

Annual Club Bulletin Competition. A plaque is awarded annually to the winning club in each of three classifications: (1) printed, (2) mimeographed and offset, and (3) hectographed and typed. Winners are selected by scoring on several factors such as content, typography, etc.

A medal is awarded to the editor of the winning bulletin in each of the three classes.

Continental Print Competition. The name of this has been changed to International Club Print Competition. A plaque is awarded to the winning club in each class (A and B) in each of five contests each season. Silver medals are awarded to makers of winning prints.

A grand plaque is awarded to the top club in each class (A and B) with gold medals to the individual winners at the end of each season.

COLOR DIVISION

Clerk Maxwell Award. This award was made available several years ago by a prominent honor member of PSA who, because he did not wish his name to be generally identified with the award, called it the Clerk Maxwell Award. By means of this award, the donor hopes to stimulate interest in color print making and also to preserve a sample of the best color prints made by amateurs. The winning print becomes the property of the Society and is exhibited with the previous year's winners at the PSA Convention along with the Clerk Maxwell plaque.

Each year's winner is awarded a ceramic plaque.

1945 winner: Alexander Clair
1946 winner: Louis Condam, APSA
1947 winner: Louis Condam, APSA
1948 winner: Louis Condam, APSA
1949 winner: To be announced at PSA St. Louis Convention.

Color Slide Competition for Individuals. A sterling silver medal and an appropriate number of award and honorable mention ribbons are awarded in each of five color slide contests for individuals each season.

National Inter-Club Slide Competition. In each of the five inter-club slide competitions held each season, a plaque is awarded to the Class A and Class B club which scores the most points. Individual winners receive ribbons.

At the end of the season, a plaque is awarded to the Class A and Class B club which accumulates the most points in the five competitions. Four sterling silver medals are awarded to the slides which are judged the best of all the monthly individual winners.

National Club Slide Circuit. Based on the vote of the participating clubs, a sterling silver medal and ribbons are awarded to outstanding slides in each circuit. Ten clubs, each submitting five slides, comprise a circuit.

National Color Print Competition. Winners in each of three color print contests in the past have received sterling silver medals, with ribbons for other award and honorable mention places. For the 1949-50 season, small gold trophies will supplant the silver medals.

MOTION PICTURE DIVISION

Certificate of Merit. A certificate of Merit is awarded to all persons whose films are accepted in the Annual Motion Picture Exhibition held in con-

nection with the PSA Convention. The certificate is suitably printed, setting forth the name of the person to whom it is awarded, the title of the movie, and the Convention site, and year.

NATURE DIVISION

Nature Print Competition. Three sterling silver medals and eight ribbons are awarded in each of three nature print competitions each season.

Nature Color Slide Competition. Three sterling silver medals and eight ribbons are awarded in each of two nature color slide competitions each season.

Who's Who in Nature Photography Award. Three sterling silver medals are awarded to the persons receiving the highest scores in the Who's Who in Nature Photography each season for the exhibition of (1) most prints, (2) most color slides, and (3) most prints and slides.

PHOTO JOURNALISM DIVISION

For the present time, no awards have been established by this Division.

PICTORIAL DIVISION

Portfolio Medals. A maximum of 100 Portfolio Medals are to be awarded to the first 100 prints accepted in Exhibits by portfolio members who never have had a previous acceptance, provided these prints were first exhibited in the portfolios.

The first ten of these medals were donated by Mrs. Frances S. Robson, APSA.

To date, approximately twenty Portfolio Medals have been awarded.

Booth Tarkington Memorial. This award is a gold medal made available by Donald Jameson, APSA. It is to be awarded to the best print selected from the 100 Portfolio Medal prints described above. It will be awarded only once.

Reports of Special Committees

Peabody Memorial Award

The Stuyvesant Peabody Memorial Award is presented each year to the person who did the most for Pictorial Photography during the preceding year.

The services taken into consideration by the 1949 Committee, during the year between the PSA Conventions of 1947 and 1948, were as follows:

Exhibition record, particularly in recognized salons.

Services as a Judge, particularly in recognized salons.

Lectures and talks given before camera clubs and other photographic groups.

After selection of this award, the 100 prints finally will be made up into four 25-print shows for circulation among camera clubs.

TECHNICAL DIVISION

For the present time, no awards have been established by this Division.

GEORGE W. BLAIR, Chairman

Articles written for photographic publications. Teaching photography, either professionally or as an amateur, to photographic groups.

Offices held in photographic groups. Special services advancing the cause of Pictorial Photography, often intangible and anonymous.

The name of the 1949 recipient will be announced at the PSA Banquet in St. Louis.

JOHN K. HOGAN, FPSA, Chairman

Foreign Circuits

The Foreign Circuits Committee has nothing to report at this time.

JOHN H. MAGEE, APSA, Chairman

psa JOURNAL Territorial Columns

South & Southwest

By C. L. HEROLD

3601 Tanglewood Rd., Houston 5, Texas

By now you will have noticed that the name of H. D. (Herb) Ohm, APSA, is missing from the heading of this column. Herb, the genial and capable process worker from San Antonio, had to be relieved from the duties of the column because of the pressure of business and personal matters. Everyone will be sorry to learn of his decision. However, PSA will not be entirely without his services as he is still a District Representative and is active in other important PSA duties too numerous to list. Herb has asked your new editor to express for him his gratitude to all those who helped him with the column in the past. And, here's right back at you Herb, — thanks for a job well done!

It was not easy for the new editor to agree to follow in Herb's footsteps. But, rest assured that every effort will be made to match his stride. This column is by no means a one-man job. Every PSA member in the territory is a co-editor, and your assistance will be looked for eagerly, and with much gratitude. Please have your club secretary or editor put me on the mailing list. Also, how about an occasional penny postcard or letter from you individuals, telling about the many items of interest which are not normally covered by club publications? My mail man is an agreeable fellow and won't object to delivering as much mail as you people can put out. Don't forget notes on nature photography, photo-journalism, motion pictures, technology — in fact, anything photographic. Many thanks.

Just as a reminder, here is a list of the states covered by the South and Southwest

column: Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, and Mexico (old Mex. that is!).

Memphis was well represented on the list of jurors for the 1949 PSA Salon at St. Louis. Dr. Carrol Turner, APSA, was a judge for the Pictorial Division, and Robert S. Anderson sat on the jury for the Color Division.

Lights and Shadows is the new monthly publication of the Baton Rouge (La.) CC. The first two issues were turned out by the BRCC prexy, Carey Carpenter, and a couple of nice turns he did, too.

Recently your editor had the pleasure of visiting old friends in the Lake Charles (La.) CC. They are now fitting out a darkroom in the YMCA building, to replace former quarters at the old Army Air Base, which had to be surrendered. The Lake Charles group is a relatively small club, but they make up in their activity and overall high quality of output — not to mention first class Southern hospitality! G. W. (Shorty) Holleman is president.

From up Massachusetts way, Cecil B. Atwater, FPSA, and Mrs. Atwater were visitors down south. They dropped off in Alabama for a visit with the Birmingham CC, and in San Antonio to see Herb Ohm.

Sylvia and Bill Sminkey, those prominent PSA folks from Chicago, spent their vacation in Texas. Dr. L. L. Handly, APSA, entertained them in Houston, including a visit to the Houston CC. Herb Ohm was the recipient of a visit from the Sminkeys while in San Antonio.

Here is a clever (and worthwhile) idea from the Birmingham (Ala.) CC News: A list of old and new books on photography in the Public Library.

The 24th Annual Houston International Salon is being exhibited during October.

This salon, one of the oldest in this part of the world, is sponsored and exhibited annually by the Houston Museum of Fine Arts. The jury for the current show was Burt Mortiz, professional photographer and former active pictorialist; Miss Caroline Valenta, active exhibitor, winner of several photo-journalism awards, and Houston Post photographer; and C. L. Herold of the Houston CC.

psa JOURNAL Mid-West

By WILLIAM E. "GENE" CHASE, APSA
4164 Federer St., St. Louis 16, Mo.

The Silhouette CC of Detroit is well pleased with the results of the PSA 1948-49 Print Competition. Though the official results have not been released at the time this column was prepared, nevertheless the Silhouette CC is at the top of the Class "A" clubs with a total of 390 points. Durward Du Pont lead the way with three firsts, scoring one in the October, February and June contests, while John Makar, APSA, took second in the June contest and Burr Brainerd took a third in the December judging. Not a bad record considering that this was the first time that the Silhouette CC has entered the PSA Competition.

The PSA International Slide Competition was judged by the Cleveland Photographic Society on September 25th in their club rooms. A large crowd was present to witness the events.

A new CC in far off Nairobi, Kenya, East Africa has been organized. It is called The Photographic Society of Kenya. The PSA affiliated University of Wisconsin (in Milwaukee) CC, through their president, Rob-

ert Lauer, will serve as their sponsor and "pen pal" in this country. Plans are being completed for an exchange of ideas and prints.

The Northeastern Wisconsin CC Council held their Annual Convention, Exhibit and Dinner at Oshkosh on September 24th and 25th. Harry K. Shigeta, FPSA, was the guest of honor and served as a judge along with Gilbert L. Larsen of Fond du Lac. The Oshkosh CC were hosts for the event.

The Green Briar CC will be the scene of the December CACCA monthly Color Slide Competition on December 21st.

Holland Engle, ex-Presy of Green Briar CC, has been spending the summer rebuilding a 1933 "hot-rod." No doubt "Hal" figures that when he gets it finished and tuned up he will have no trouble in moving from fourth to first place in the Green Briar print competition.

Fort Dearborn CC's School of Photography got its 1949-50 season under way on September 27th with "Professor" J. P. Wahlman, APSA, conducting the opening class. Clifford Cox is Chairman of the School.

The Edison CC has added something new, a CC Dinner each meeting night.

Eighteen members of the Western CC of East Alton, Ill., recently made a trip to Springfield, Ill., where they were met by Evelyn M. Robbins and Judge Du Boice of the Capitol City CC who conducted them on a field trip to Lincoln's Tomb and then to New Salem, Ill., where historical scenes of Abe Lincoln's early life were photographed.

A third member of the Alton-Onizel CC has received a Star rating from the PSA Pictorial Division. He is Harold M. Biggs. Other Star exhibitors of the Alton-Onizel CC are E. B. Whitcomb, who received the first Star rating given by the PD, and Robert K. Graul. The Alton-Onizel CC claims the distinction of leading the nation in Star Exhibitors on a population ratio basis.

The Chicago Color CC, expecting a large number of its members to attend the PSA Convention in St. Louis, is planning a special meeting for its members, regular and associate, as an extra curricular Convention activity. George Blaha has been made Chairman to arrange the details for a meeting place and program. Incidentally George recently returned from serving as a juror on the 1st Hawaiian International ... some people get all the breaks, imagine being invited to judge in Hawaii?

Orchids to Louise Agnew for winning the Vanden Trophy of the Chicago Color CC for the best color slide of the year. Louise's slide, "Framed," was selected from over 250 slides and the jury of Conrad Emanuelson, Roland Rahe and Kennie Weber, found their task no easy one for the quality of the entries was exceptionally high.

If salons should suddenly become swamped with prints and slides of horses just blame it all on the Topeka CC for on a recent field trip they trained their cameras on a couple of stables featuring the best in horse flesh in the state of Kansas.

At the time this column was prepared several new features had just been added

to the 1949 PSA Convention Program. One I believe is so indicative of the manner in which this years Convention has been planned just for YOU that I must tell you about it. This year you will not have to debate whether to go on the Field Trip or to forego it and take in that program you so much wanted to attend. Instead you may make your choice between taking the Field Trip on Thursday or Friday. Both will cover the same territory but you will have the advantage of selecting the day that will permit you to attend that "must" program and still make the trip.

Another feature that has been added came about in a rather peculiar manner. Someone challenged "Pops" Whitesell to take a picture and on the following day have a salon print. "Pops" accepted the challenge, and so that there might be no question as to his ability and the results, he will do just that very thing at the Convention. Just to prove that it is all on the level "Pops" will select his subjects, pose them and make the exposure right before your eyes, then dash off to a darkroom and produce his salon print within 24 hours.

If you don't want to miss the best photographic event of the year, one that has all the top notchers scheduled plus all the latest developments in materials (yes, some new and revolutionary developments will be released and revealed for the first time) then "Meet me in St. Louis" October 19, 20, 21 and 22.



By BLOSSOM CARON, APSA
77 Sunnyside Ave., Westmount, P. Q., Can.

One of the pleasantest things that can happen to a photographer is to have the door bell ring and find an out-of-town crony on the door mat all enthusiastic and full of things to talk about. Such a visitor in the person of George Driscoll of Quebec City came to the Caron cottage during the summer. Now when George says he is photographing the Eastern Townships that can mean only one thing—a book—so in view of his previous successes we'll hopefully wait and see. He reported on the fine first international hanging at the time back home in Quebec.

No doubt those in Ottawa and vicinity are putting on an extra burst of speed. Why? Because there is a tempting competition being sponsored by the Ottawa Board of Trade in cooperation with the National Planning Committee and Federal District Commission.

We learn that the annual award, a PSA membership, given by the Montreal Amateur Photographers' Club goes this year to H. W. Alexander. Welcome, and may he use this benefit to the full.

Both the Hamilton CC and the MAPC of Montreal have affiliated with C.P.A. of C. (Color Photographic Association of Canada) which continues to be one of the keenest, most enterprising outfits in the country.

Sam Vogan of Toronto with his usual contagious enthusiasm has arranged that at the coming PSA Convention in St. Louis there will be meetings the first afternoon for the express purpose of bringing together members according to districts. For instance, all Canadians will have a pow wow when they will be able to get acquainted and discuss their problems, if any.

The Hamilton CC is hoping that the excellent photographic work which R. F. Bliss has been doing for underprivileged and delinquent boys will be carried on. We hope so too, for a hobby can easily become a selfish interest in spite of the opportunities offered to use it as a means to help others.

The St. Catharines very pleasing "News and Tips" tells of continued activities including a pleasant trip to Port Colborne.

A mid-summer treat for Toronto must have been Ralph E. Gray's showing of his famous prize winning coloured movies of life in Mexico. This was under the joint auspices of the PSA and the CPAC.

Bob Young, editor of the Bulletin of the New Westminster CC refers to the fun he and the "wacky gang" have on club outings. They must be a grand bunch—and a good club to join. We'll let you in on some inside information—at present their attendance at meetings is more than two-thirds ladies!



By NEWELL GREEN, APSA
64 Girard Ave., Hartford 5, Conn.

Forty-five days of drought in New England, and when it finally settled down for an all day rain, it had to be just the Sunday when the New England Council of Camera Clubs had scheduled its annual summer outing. There was a very large turnout just the same, and everybody was so glad to see the rain there wasn't a whimper of complaint.

The affair was held as usual on the campus of the University of Massachusetts, in Amherst, Mass., with the Amherst CC playing the host. John H. Vondell, FPSA, and Don Lacroix, President and Secretary respectively of the NECCC, had charge of the arrangements and were assisted by other members of the Amherst CC, including Mrs. Vondell who handled the tremendous task of registration with her usual charm and friendliness. Nearly 200 attended, representing 26 clubs from around New England, ranging from Bennington and Brattleboro in Vt. to Boston and Providence the other way. There were even visitors from New York in the persons of Victor H. Scales, Hon. PSA, and Mrs. Scales, Executive Secretary of the Metropolitan CC.

The Amherst members had worked out a nice program of outdoor picture taking, complete with models in sylvan and rural settings, but all that got sadly submerged in the rain. However, they still had the three models, Ruth Bemis, Alice O'Donnell and Presy's daughter-in-law, Jane Sears Vondell, so one of the college halls was

turned into an impromptu studio and the camera totes avidly went to work with flood and flash. The girls appeared in a variety of costumes, both voluminous and scanty, and made with all the poses in the book and a few extra ones besides. Doug Wanzer and Fowler Wilbur of Springfield supervised the lightings and there was almost as much film burned up as though the sun had been shining.

Those who weren't busy with a camera clustered about in groups to renew old acquaintances, and when they weren't doing that they looked at the 75 prints on the walls which had been entered in the Outing Print Competition. And rain or no rain, everybody seemed to have a good time.

The crowd gathered for dinner in the University Dining Hall and afterwards filled the auditorium of the Memorial Building for a meeting at which President Vendell talked briefly about Council activities and introduced other officers present. Then he called on Judge S. Alton Ralph, APSA, of Springfield, Mass., who recited some priceless lines of verse on how to take a prize picture. Do everything the books on composition tell you not to do, and the jury thinks it's such a new approach they give it first prize!

Following this, John W. Doscher, FPSA, head of the Country School of Photography, in South Woodstock, Vt., discussed the fifteen prints which he had picked as the three winners in the five different subject classifications. Awards were made to the first choice in each classification and in the landscape group it went to a print by Ralph E. Day, of South Hadley, Mass. In portraiture it went to Charles H. Vickery, of the Berkshire Museum CC of Pittsfield, Mass., in architecture to Don White of the Springfield PS, in still life to A. Firby of the Providence Engineering Society CC, and in human interest to H. A. Poirier of the Amherst CC. Prizes in merchandise for these awards were furnished by the Claus Gelotte Camera Stores of Boston. Another stunt that interested all was a guessing game. Bob Coffin, of the Amherst CC, and known to the PSA for his top notch nature photographs, made six enlargements of microphotographs of darkroom chemicals. People were invited to fill out slips identifying them and win a package of paper. Nobody got all six, but L. Stonely, of Pawtucket, R. I., came the nearest by identifying four.

The Portland (Maine) CC had a gala occasion on a week-end late in July when it celebrated its Fiftieth Anniversary. Think of it, a camera club 50 years old! The event was marked with an Anniversary Banquet on Saturday evening which was attended by a full quota from the club and a number of out of town visitors from as far away as Providence, R. I., and Springfield, Mass. Speakers at the dinner were two club members, Roger Paul Jordan, who read a history of the club, and L. Nelson Abbott who read congratulatory messages, plus Mrs. Lillian Marcoux, of Auburn, Me., and Alfred Wales, of Providence. Mr. Wales spoke on judging. After-

wards the gathering moved on to the Sweatt Museum to view the Fiftieth Portland Salon which was exhibited there, and also to hear a Kodachrome lecture on National Parks by Russell J. Goodall. On the following day, Sunday, members and guests held an all-day outing at Kettle Cove on Cape Elizabeth.

The Thames Photographic Society of New London, Conn., displayed its annual members' show of prints and color slides at the Lyman-Allen Museum for three weeks in June. Mrs. Barbara Green, APSA, of Brooklyn, N. Y., Roy W. Johnson, of Groton, and your correspondent served as a jury. They chose prints by Oliver Denison, Harold Abrams and Lt. Virgil Eley for first, second and third. In the color slides, first went to Peter Sandaljian, and second and third to Oliver Denison.

Jesse H. Buffum, Agricultural Director for Station WEEL in Boston, and who will be remembered for his articles in PSA JOURNAL about early days in Hollywood, is invading tar off lands again. He started in the middle of July on a 25,000 mile trip to Australia, his third trip to the Pacific area in three years. This one is being made at the invitation of the University of Sydney, and "Buff" will be official photographer for a scientific expedition to the interior. They will go among the world's most primitive people, the Australian "Bushman" who still live in the Stone Age, and "Buff" will make a full length film of their living habits and recordings of their ceremonial chants.

Egon C. J. Egone, lecturer and teacher of Brookline, Mass., has written an extensive piece about photography in the U.S.A. which will appear in European photographic publications. "El Progresso Fotografico" of Milan, Italy, is printing it in six installments, and the issue with the first one has already arrived in this country. Mr. Egone will be glad to send a free copy upon request to any interested PSA member who reads Italian. His address is 30 Claflin Rd., Brookline 46, Mass.

Nobody likes the idea of coming to camera club meetings on hot summer evenings. "All right," mused the program committee of the Boston YMCA CC, "so they don't want to come indoors. So we'll give them something outdoors." Whereupon they most certainly did! They arranged about as neat a schedule of outings and field trips for the month of August as we ever read about for one club in one summer, let alone one month.

Just listen to this: The first Saturday the club had a beach trip, taking a boat to Nantasket Beach for a swim, a picnic and a moonlight sail back. Two weeks later they had a historical trip, driving to Old Sturbridge Village, at Sturbridge, Mass. This is a reconstructed village which portrays the New England town of a century or more ago, complete with old buildings and shops where craftsmen ply their trades as in former days. It affords no end of unusual subject matter. The following week the club went on a sailing trip, chartering the 65-foot "Joseph Warner" for an all-day cruise up the North Shore. The final

expedition of the month was a "jungle trip" to the Benson Animal Farm at Nashua, N. H., where members could use their camera on everything from chipmunks to lions. And if Marines, Animal Pictures and Costumed Character Studies don't figure in the monthly assignments for the coming season, we miss our guess!

Speaking of field trips, the Boston CC had one this summer which we bet is unique in the annals of camera clubs. This club had a Color Outing at Gloucester, Mass., with about thirty members present. Nothing unusual about that, of course. Gloucester is famous as a pictorial spot and teems with artists and photographers, but this one was different in a big, big way. It started at 4 AM! The idea was to begin at dawn and get some of those rare pictures of the early light on the water. And believe it or not, most of the thirty attending were on hand before sun-up. They must have loud alarm clocks up around Boston. Moreover, they stayed all day and Leonard Craske, noted sculptor and color photographer, did a fine job of guiding his fellow club members to the best picture spots. A few indefatigable ones were still shooting at 7:45 PM. We admire their stamina.

The Everett (Mass.) CC had an outing which perhaps didn't have the distinction of starting literally at the crack of dawn, but it had an unusual twist. It proceeded under "sealed orders." Nobody knew beforehand where they were going save the committee of two. They all met at a rendezvous and there were given envelopes containing directions to the selected spot. Curiosity is always a good stimulus so there was a good turnout.

New England is losing one of its leading photographic figures. Arthur Hammond, FPSA, of Boston, has found it necessary for reasons of health, to move to Clearwater, Fla. His departure will leave a huge gap because Arthur has been one of the standbys around here for a long while. He has spoken to many clubs, judged countless salons and exhibitions and always been ready with a kindly friendliness for all. The Boston CC, for which he had done so much work through the years, turned out in force before he left to give him a farewell party and present him with a gift. His many friends wish him good health in his new home.

"Exposures" the monthly publication which the Springfield (Mass.) Photographic Society has been distributing to members and friends for some time, has burst forth with the first issue of the season in a brand new dress. It is in magazine format now with stiff paper covers, instead of just mimeographed sheets, and the front cover has a line drawing of the Municipal Group and its famous campanile which is a landmark of the City. Club news and notes are given more in detail in the new "Exposures" and items of interest are reprinted from other club bulletins and magazines. Robert Wiles, secretary of the club, is Editor and Andrew Weikiewicz is his assistant.



CHATTING

George Avramescu



FALL SCENE

M. M. Deaderick

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SPEE SPEAKING

SUWELL PEASLEE WRIGHT
Editor, THE FOLIO

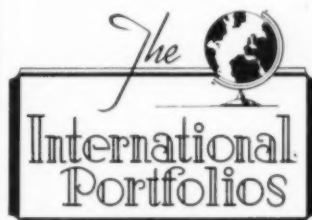
It's never much fun to say farewell. It's not at all pleasant to say "So long!" to you in my capacity as Editor of *The Folio*.

But there's another job for me in PSA, so well, it was fun editing this little magazine within a magazine, with such a grand corps of Associate Editors to do most of the work!

To my Associate Editors, my profound thanks for their loyalty, helpfulness, and general cooperation. To Dovel LeSage, who takes over as Editor, my best wishes, and this vote of complete confidence.

The work which was started by Ray Miess, first Editor of *The Folio*, and which I have tried to carry on in the tradition established by Ray, is in good hands.

See you in St. Louis!



MRS. FRANCES S. ROBSON, *Associate Editor*

South African Folio

While awaiting word from the overseas contingent of the South African-American Portfolio, the first circuit folio of South African prints was put to work for the International Portfolio activity, being shown to several clubs of the Northern California Council of Camera Clubs, as well as to the Fresno CC. The following letter from Edwin P. Merrill, President of the Council, and PSA District Representative, to General Secretary, Frances S. Robson, gives some idea of the ensuing publicity value:

I shall never be able to thank you enough for sending this portfolio to me at Woodland. You may rest assured that we took full advantage of the time allotted us, and I am afraid a little more than we should have, in order that camera club enthusiasts in this area might become better acquainted with the manner in which it is assembled and the quality of its contents.

A brief summary of those who saw it follows:
1. Lois Cato, a member of our local Woodland Camera Forum, was our guest speaker at our Woodland Rotary Club on June 7th. 85 members were present, including Rotarians from all parts

of California. The portfolio was discussed and exhibited, with emphasis being placed on the fact that while Rotary is international in scope, photography lovers are probably more so! Being a Rotarian myself, I can assure you that all present really enjoyed seeing the prints, and I am still being asked questions regarding this activity when I attend other meetings.

2. We next visited the Sierra Camera Club at Sacramento and explained and displayed the prints to their group. There were approximately 80 members in attendance that night.

3. We then had a meeting of our Woodland Camera Forum, and displayed and explained the procedure of the International Portfolios to approximately 45 of our own members.

4. On Monday I exhibited this collection and discussed it at our monthly meeting of the Northern California Council of Camera Clubs. Our organization consists of 35 camera clubs in Northern California, and there were about 75 delegates present at this meeting. Intense interest was shown by these delegates, as they represent a camera club membership of approximately 1100 amateur photographers. All information that I had regarding portfolios was requested, in order that the delegates could take the information back to their clubs.

Regarding the prints—the first impact of all the prints is terrific. I confess that time did not permit close examination, but we did read the written criticism, and found it both sincere and constructive. "Czech Prayer" by Mr. Hora never failed to draw an "A-h" when shown, but in order to pick the four best, it would require a detailed study of all.

I really did appreciate and enjoy your notebook, and cannot understand how you find time necessary to prepare such a well-organized record. This informal method of bringing together, through a portfolio record, individuals with a mutual hobby on an international basis is wonderful. I only hope that this can be done for all portfolios.

* * * * *

A letter from A. D. Bensusan, FRPS, APSA, of Johannesburg, South Africa, gives us further news of photographic activities in that part of the world. He

New Editor, The Folio

Because of his new duties and responsibilities as the Secretary of PSA, Sewell Peaslee Wright, "Spee" to his wide circle of friends and associates, is compelled with this issue to relinquish his Pictorial Division office of Editor of *The Folio*. In the year that "Spee" has been at the helm, *The Folio* has grown and improved in both interest and value to its readers.

Starting with next month's Volume II, Number 11, issue, W. Dovel LeSage, FRPS, of Huntington, West Virginia, will be the new Editor of *The Folio*, in addition to his present Pictorial Division office of Assistant to the Chairman for Pictorial Division Publications. Under his leadership *The Folio* is certain to rise to a new height of service to Pictorial Division members.

BURTON D. HOLLEY, *Chairman*

encloses the cover picture of the new "South African Photographs of the Year," successor to "Springbok Annual" which, under his editorship, is being sold by the American Photographic Publishing Company of Boston, Mass. If the cover is indicative of the calibre of the rest of the book, it will be a "must" on every photographer's shelf.

Secretary Bensusan sends his final list of members of the Second South African-American Portfolio, as follows:

Nat Cowan, ARPS, APSA, Gen. Secretary, Johannesburg
A. D. Bensusan, ERPS, APSA, Secretary, Johannesburg
Charles Barry, Durban
Ray McBride, ARPS, Durban
Roger C. Carter, Durban
Ezra Eliason, Johannesburg
Franklin Koske, Durban
Andrew Goldie, Durban
O. A. Hansen, Durban
Reg. C. Mosley, ARPS, Durban
Norman Partington, ARPS, Johannesburg
Joe Yates, Johannesburg

The Second Circle in U.S.A. is now fully organized with membership as listed below:
Roy E. Petersen, Secretary, Grand Junction, Colorado

Dennis Anderson, New Castle, Indiana
Richard Kunkle, Oakland, California
J. Philip Wahlman, APSA, Chicago, Ill.
Chao Chen-Yang, APSA, Seattle, Wash.
Lester J. Krebs, West Allis, Wisconsin
Frederick L. Richards, Pasadena, California
Edward G. O'Neill, Newburgh, N. Y.
Elsand C. Dorsey, White Plains, N. Y.
Merrill W. Tilden, Chicago, Ill.
Cayton Searle, San Francisco, Calif.

Aloha, Hawaii

"Islanders are just becoming conscious of the desirability of participation in mainland shows, and in seeing mainland prints. International print and slide shows will stimulate interest." So writes Urban Allen, of the Honolulu *Star Bulletin*, enthusiastic photographer and columnist.

With possibilities of starting a portfolio with Hawaii in the near future, Vice-Chairman Ray Miss arranged with Mr. Allen to exhibit the "Portfolio of Portfolios" throughout the Island club, to show what the International Portfolios are and how they function. Dennis R. Anderson, Chairman of Special Activities, who has the set in charge, forwarded it to Mr. Allen. Following is Urban Allen's reply:

What wonders the air age hath wrought! The Portfolio of Portfolios was delivered to my desk at three o'clock yesterday afternoon (June 9, bearing a June 7th postmark, and your letter postmarked 7:00 P.M., June 7, arrived at about the same time—less than 48 hours!)

Everything was in fine shape upon arrival, and I am already working on lining up a circuit for the portfolio. It will have its first showing at a meeting of The Camera Club of Hawaii, to be held on June 18. Thereafter it will be displayed as each of our clubs has its meeting. It will be taken to the territorial Convention of the Camera Club Council of Hawaii, June 2 to 4 on Maui Island, and shown to the delegates from all of the islands who take part in the Convention. After that it will be returned to Honolulu for additional showings before its return to you early in August to meet the August 15 deadline.

If I can possibly work in showings on the other islands—the islands other than Oahu and Maui, that is, I will do so, but I might point out that by taking the prints to the Convention and by hitting all the Oahu clubs, the portfolio will be seen by more than 50 per cent of the club photog-

PSA INTERNATIONAL PORTFOLIOS

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers in foreign countries:

- 1st Dominican-American
- 1st Egyptian-American
- 1st Costa Rican-American
- 1st Netherlands-American
- 1st Belgian-American
- 3rd South African-American
- 2nd Swedish-American
- 3rd French-American
- 3rd Australasian-American
- 3rd Cuban-American
- 5th Canadian-American
- 5th India-American

For information, write to Director of PSA International Portfolios, Ralph A. Ross, c/o Chas. S. Lewis & Co., 2207 Pine St., St. Louis 3, Mo.

raphers in the territory . . . if they all attend their club meetings.

The various meetings will be given publicity in my column in the *Star Bulletin* and in various club bulletins.

Thanks again for putting us on this circuit. Frances Redson has done a wonderful job of reproduction in making this portfolio available for such wide distribution.

Portfolio Services

A thorough way of studying any visiting portfolio is told by Dennis Anderson of New Castle, Indiana, General Secretary, Portfolio Services. He invited the Winchester Club and a camera club from an adjoining county, as well as the New Castle Club to his home. The prints of the portfolio were passed around to the group and they each read the comments to the rest of the group, while Dennis read the biography of the photographer whose print they were currently studying. Thus everybody was able to study each print; to read or hear read the comments made on the print, and to get acquainted with the photographer. Much interest was aroused in the portfolio activity in this intimate way.

Cuban Portfolio

"Fotomic Facts" yields information interesting to portfolioists, and we take the liberty of copying certain items from its pages. This is the official bulletin of the Science Museum Photographic Club of Buffalo, N. Y., and was sent to this office by Harry R. Reich, an active member of the Club and General Secretary of the Chinese-American Portfolio. President of the club and also an active portfolioist is Alfred Watson, APSA, General Secretary of the Egyptian-American Portfolio.

In the bulletin is a description of one of the Cuban-American Portfolios, and an invitation to all members of the PSA Pictorial Division to join a portfolio, either

International or American, or both. Beside Secretaries Watson and Reich, Mrs. Kay Stanley, another Club member, is Secretary of the Fourth Anglo-American Portfolio.

The following excerpts from "Comments of the Masters" in the above bulletin will be of interest to all portfolioists. These comments were lifted from the pages of the Cuban-American Portfolio notebook of which "Pops" Whitesell, Roy Hirschburg, and Alfred Watson are members.

Roy Hirschburg says:

I happen to be a lover of design. Regardless of subject, I like to see a variety of graceful patterns in a variety of light and shade tones, well composed over a rectangular space. I studied art at one time and my instructor placed great emphasis on the importance of design irrespective of subject matter. I naturally became design-conscious. I like nonobjective painting which has no illustrative value whatever, because I delight in beautiful design and color. I have a tendency to look at the story-telling angle last; I never lay any stress on a title to me it has nothing to do with a fine picture. The cleverest title on earth—to me—would not make a bad picture good. And the worst title on earth could be attached to a fine picture and if I were on the jury I would vote to hang the print.

The rebuttal to this philosophy comes from no less a person than Joseph Woodson ("Pops") Whitesell, who writes in the same Cuban notebook:

Anyone who has seen Mr. Hirschburg's work knows he is a great picture maker, and I hope you will pardon me if I say that the records show that I am not so bad myself—which is proof that many opposed ideas may still produce good pictures. I am perhaps as strong for design as Mr. Hirschburg. As I see it, design is just another word for composition. But I want my designs or composition slanted toward illustrating a definite theme. And I see titles as important to many pictures as anything connected with the picture. I try to practice realism in my pictures to the greatest possible extent.

For example, many people on seeing my "Margaret Has the Floor," immediately remark that the old gal seems to be the whole show. That's it. Margaret has the floor. And I want my pictures as fully explained as possible in every way. The Cubans criticized my picture more than any other, and still gave it a 25 per cent higher rating than any other picture in the Portfolio. The lesson is: your picture must have an impact or punch to carry it, after which the little faults don't count. However, if the faults do not exist, the picture would be better. I saw and recognized all the faults before I sent it out, but figured if I tried to eliminate all the faults I might easily miss up the most important parts.

Therefore, I suggest that you go for the big punch in your pictures and do not go beyond your capabilities in the elimination of faults. Concentrate your subject matter; see that your lights and darks are in proper relation and contrast. And I say, work on a theme basis. Perhaps a picture without meaning or purpose will occasionally click it sufficiently well done.

What A Life!

From England comes this bit of experience of a photographer, told by H. H. Houghton of the 4th Anglo-American Portfolio. He says life is not all beer and skittles for the free-lance photographer in England. A friend of his was just retiring one night, when the phone rang; the editor told him there had been a train smash at such-and-such a place, and would he care to have a hash? Outside, visibility was down to five feet in the all-time low of fogs, but he got his car out and his wife accompanied him. They ditched the car

after ten minutes, legged it back to the local railway station, and walked along the track for five miles before fetching up with the crash. He got his pictures, called the newspaper and told them. "Oh yes," replied the editor, "thanks very much, but we sent out our own man just in case you didn't make it in the fog." He went home, walking back along the tracks with his patient little wife, and hit the downy about 3:00 AM. He got the five guineas, just the same—but who'd be a free-lance photographer?

Another story from the Anglo-American Portfolios: "Thosol" (Thos. A. Langley) tells this story: "A gang of fellows on a photographic outing called at a local hostelry for refreshment. One of them had a new Weston Master Me'er slung from his neck by a lanyard. He sat down at the counter and placed the instrument thereon to take the weight off his neck. The barman entered, picked it up and said into it, 'Mild or Bitter, Sir?'"

Costa Rica

The energetic General Secretary of the Costa Rican-American Portfolio, and Hon. PSA Representative to Costa Rica, Dr. Esteban Antonio de Varona, has sent in two copies of the Club Fotografico de Costa Rica Bulletin. They are well lined up, the illustrations are excellent, and the only thing lacking is a knowledge of Spanish by this writer, to translate some of the articles. Dr. de Varona (President of the Club) has a page-long article in each edition, and there are quotations from *The Camera*, Sept. 1948, by Austin H. Phelps, on "Camera Clubs are Wonderful Things"; from the January 1949 issue of *PSA JOURNAL*, quoting W. Dovel LeSage's "Salons can Point the Way," and from *American Photography*, January 1946, an article by Jack Wright.

A New Folio

Ralph A. Ross, Director of PSA International Portfolios, reports as follows:

Dr. L. L. Handly, APSA, 716 West Alabama, Houston, Texas, is organizing an International Portfolio for Control Process Workers. If you are one of those who like to go beyond the silver image, you may be interested in joining his first Circle, which will exchange with England.

Mr. J. V. Brown, ARPS, of Blackburn, England, Secretary of this first circle, has christened it the "Pigment Process Portfolio," which indicates that bromids, gums, carbon, fressons and similar pigment processes should be acceptable.

Dr. Handly wants some first-class prints, (no experiments, he says) from first-class workers. If you can move in the fast company of some "top drawer muck-wallahs," you might drop the Doctor a line.

Netherlands Folio

General Secretary Moddejonge reports that the Dutch Portfolio is well on its way to completion on both sides of the Atlantic. The American prints of the First Circle have been received at Rotterdam in good order, and General Secretary Akkerman is enthusiastic about them, and the way the

Portfolio is set up. The Dutch prints are all in his possession, and will be shipped almost immediately. However, when they reach U.S.A. and Secretary Moddejonge, he will have the undertaking of translation to do, as does Mr. Akkerman with our print data and notebook. The American 2nd Circle has already begun organization.



DR. GLENN ADAMS, Associate Editor

A splendid Australian show, made up of prints by E. Robertson, ARPS, an exhibitor widely known in that country, has now arrived here, thanks to the interest and activity of Keast Burke, Editor of the "Australasian Photo-Review." It is to be exchanged for a St. Louis show, which was sent to Australia early in August. This is the second collection of prints assembled in the St. Louis area, and credit goes to George Willson. The Robertson exhibit, which is largely portraiture, will be available late in the fall for other clubs.

"The Italian Congress of Amateur Pho-

tographers is selecting, and will select each year, a group of 50 Italian photographs representing the most artistic work in that country," says Dr. Italo Bertoglio, President, and Dr. Di Vietri, Secretary. A national jury of three members selected these prints, and it will be quite a treat for American photographers to see them. This exhibit will be exchanged for an Associated Camera Clubs of Cincinnati show, which was carefully chosen by a group of judges from the Queen City.

In a letter just received from Angel de Moya, APSA, ARPS, Pictorial Division Representative to Cuba, he states that the Chicago area show which has been exhibited widely and highly acclaimed in Cuba, has now been sent to Dr. de Varona in Costa Rica, Central America. Following exhibition in that country, the show will be returned here, and finally to Chicago, where another exhibit is being prepared for foreign exchange.

At this, the beginning of the photographic season and intensive camera club activities, all clubs should take note of the many foreign print shows that are now at headquarters and can be sent promptly to camera clubs for short periods of exhibition. For complete details concerning the loan of these exhibits, both to individual clubs and area organizations, write to Dr. Glenn Adams, Director PSA International Exhibits, 9 East Third Street, Cincinnati 2, Ohio.



DR. C. F. COCHRAN, Associate Editor

Have you heard about the little boy who picked up a worm and it rattled on one end? Of course, he should have recognized the difference between a rattlesnake and an angle worm. We feel almost like the boy right now. We should have recognized the strong popularity of miniature cameras which runs through photographic circles.

Recently the new Miniature Portfolios were announced in these columns. Word got around even before the announcement was made, and enrollments started coming in. By the time you read this, the first Miniature Portfolio should be set up and probably sent off on its first round. The "announcement" which appeared here previously was really only an inquiry to see if there was sufficient interest in such a portfolio to justify setting it up. Well, there was sufficient interest, and since that time the rules and format have been determined.

In the first place, all entries in the Miniature Portfolio must be made from an original negative not larger than 3 1/2 x 5 1/2 inch. This will include Bantam, 35mm double or single frame, 16mm, or any of the special sizes which would fall in this category. The final print, of course, may be made from a larger negative, as a paper negative or an enlarged intermediate negative, but the picture must have been taken originally on the smaller size. The original plan was to appeal to 35mm workers but the problems of these other sizes are the same as the problems of 35mm so they are included. Since we have to draw the line somewhere we will have to exclude those working with those great big, bulky, 2 1/4 x 2 1/4 negatives!

There is a growing attitude that all portfolios should be for what might be termed "proofs." A bulk of the prints presented for exhibition are larger than the 11 x 14 limits of the standard portfolios. A print which travels in a portfolio will probably be reprinted in a different size, and possibly incorporate some of the suggestions of fellow members, before it is presented in competition. This does not mean that a portfolio print should be carelessly made. On the contrary, it should be finished with all the skill and care lavished on a 14 x 17 or a 16 x 20, the only difference being in the size. In view of this, and partly in keeping with the "miniature" idea, all entries in the Miniature Portfolio will be limited to 8 x 10 or

smaller. It is felt that 8 x 10 is large enough to determine the qualities of the final print.

Elsewhere in *The Folio* is an announcement concerning the mounting of portfolio prints. This new regulation will apply to the Miniature Portfolio too, so the prints should *not* be mounted.

Other regulations will be in keeping with standard procedure for regular portfolios. A participant must be a member of PSA and of the Pictorial Division. The enrollment fee is the customary \$1.00 per year. The enrollment must specify that it is for the PSA Miniature Portfolio and should be sent to E. R. Christhill, Hon. PSA, APSA.

In consideration of the number of workers with miniature cameras in PSA and in the portfolios, it is felt that this specialized group will be of great help to mini-workers through the exchange of ideas with and constructive criticism from fellow workers in this field.

Print Quality

"Anyone can learn good print quality in a couple of weeks." This is an old photographic cliché we often hear when someone wants to point out that the important thing about a picture is not the technique but the *idea*. This same attitude is encountered in discussions of salon judging. The judges assume that a print must have good quality and the judgment starts from there and is based on the relative merits of the picture idea, its interpretation, and its execution with no attention to print quality except that it must be good to even merit attention. A little sober consideration of such remarks leads one to the conclusion that if good quality is so all-fired easy, why don't we see more of it? Look through your portfolio the next time around. It is a rare round indeed which has a 100 per cent uniformity of good quality.

Frank Fenner, Editor of *Popular Photography*, is one who contends that almost anyone can learn to produce good quality prints quickly, and he relates an incident in support of his contention. Several years ago Frank, in the pursuit of his duties, came upon a rather poor print of what seemed to be a very nice snow scene. Feeling that there were possibilities in the negative he took time to write a long letter to the maker of the print with some suggestions.

Fenner's suggestions were pretty much the ordinary "good advice" which we have all heard a great many times. They ran something like this. He proposed that the photographer secure several packages of paper of different grades of contrast. With this stock of paper the would-be contributor was to go into his darkroom, select one fairly good negative and go to work. In this instance, the negative was to be the snow scene which showed some promise under the grey veil of inadequate quality. Enlargements were to be made, all of uniform size and cropping, on each of the several grades of paper and under various

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios
PSA Portrait Portfolios
PSA Miniature Portfolios
PSA Control Process Portfolios
PSA Star Exhibitor Portfolios
(for PSA Award of Merit Winners)
PSA Nature Portfolios
PSA Color Print Portfolios
PSA Photo-Journalism Portfolios

For information concerning any of the above activities and for enrollment blanks address Eldridge R. Christhill, Hon. PSA, APSA.

combinations of the variables of printing. Notes were to be kept for future reference. For example, prints were to be made on No. 1 paper, at what was considered a proper procedure as to time of exposure and time of development, and with variations of both of these. Several prints were to be made with several degrees of over-exposure and several more with several degrees of under-exposure. This was to be repeated and the whole lot was to be subjected to several variations of over and under-development. So far we have used up about 25 sheets of No. 1 paper with a variety of results, many of them or perhaps all of them bad. But at least we have a catalogue of quite a few things *not* to do and possibly some things which we *should* do.

The foregoing procedure was to be repeated with No. 2, No. 3, and No. 4 paper and with a slow chloro-bromide paper which comes in only one grade, roughly equivalent to No. 2.

Some people can take advice and some cannot or will not. The maker of the snow scene was one who could take advice and act on it. He took the paper into the darkroom and spent a whole weekend printing and printing. This was quite a bit of work, as you will readily agree, and a little expensive too. How many of us have used up over a hundred sheets of paper on one negative? But how much work and how much expense was it in consideration of the lesson learned? As it turned out it was a fairly easy "course" in print quality and with fairly cheap "tuition."

The snow scene was sent to Fenner, this time in a beautiful sparkling print which would stand up in any company. And Fenner had been correct in his assumption that the negative had possibilities. The print was featured as "Print of the Month" in the following issue of *Popular Photography*.

And the story does not end there. A check, later on, revealed that the maker had learned his lesson well, and has since continued to produce prints of very good quality.

This tale illustrates the systematic approach to quality and technique. A per-

son, working at random, will come up with a really fine print once in a while, if he happens to hit on the particular combination of exposure, paper, and development. But any photographer worth his salt wants to be able to come up with a good print at will and not by accident. The finest print in the world does you very little good, as far as your ability is concerned, if you do not know how you got it.

So you too can learn to make beautiful breath-taking prints right in your own darkroom in one hard, and not *really* hard, lesson.

No More Mounts

It was a good idea but it cost money. There is little that dresses up a print like a nice job of mounting. There is little, also, that adds quite so much to the express charges as 80 pieces of mounting board. The popularity of mounted prints in the portfolio has grown rapidly in the last year and the bulk of the packages has kept pace. Some of the jumps in weight of the portfolios are considerable and the shipping expense depends on both distance and weight. With the recent advances in express rates the cost of shipping has increased.

The original suggestion for mounting prints specified that a light weight stock be used. Even with light weight mounts, the weight of the package increased enough to raise the expense. Mounting was not limited to light weight boards, however, and a couple of standard weight mounting boards in 11 x 14 size pushed the hands of the scale a little farther.

So we have a new rule: No more mounts. Several alternatives have been considered. In previous issues we have suggested that prints could be made with wide white margins, thus simulating a mount and retaining the advantage without the disadvantage. Another idea was that of Florence McGee. Miss McGee proposed that each member supply himself with several slip-in mounts into which he can insert the prints for study and viewing. The slip-ins remain at home and add nothing to shipping costs.

In any event . . . no more mounts!

Initial Prints

If you have joined one or more portfolios and have not sent in your initial print, we should like to urge you to get it in as soon as you can. There are a few new members, here and there, who have taken the first step to portfolio participation but have not taken the second step and sent in their print to be inserted in the first round. In some cases the location is very strategic, and your spot may be just the one needed to nicely round out a circuit. By delaying submission of your initial print you may be delaying the start of one of the better circuits . . . of course it will be a good circuit if you are in it.

The rules which govern the operation of the portfolios include a little statement which may have escaped your notice. The rules state that a membership shall be considered lapsed if the member does not forward his initial print within six months from the date of his application for portfolio membership. This is a rule that our Director does not like to evoke. It is much better to receive the print.

If you owe a print get busy and send it to Eldridge Christhill. You may be keeping 14 other great photographic artists like yourself, waiting.

Photo-Journalism Portfolio Circle No. 1

Cliff Edom, APSA, Gen. Sec., Columbia, Mo.
S. D. Chambers, Port Arthur, Texas
Routa J. Gustin, Macon, Georgia
W. T. Smith, Rockingham, N. Carolina
John P. Frey, Bellefonte, Penna.
Henry J. Mahlenbrock, Teaneck, N. J.
Stanley Vlattas, Brooklyn, N. Y.
William W. Cross, Rockland, Maine.
Mary E. Vultz, Buffalo, N. Y.
Sae Kach, Carlisle, Ky.
Jerome P. Spitzer, Chicago, Ill.
George Breitbach, Milwaukee, Wisc.
Clifford Beal, Beloit, Wisc.
Ralph O. Brown, Owatonna, Minn.

it, if you prefer) will be available after the Convention, as will also a number of other American exhibits, for viewing by camera clubs and councils.

Beginning August 1st, a differential service-fee system was established to place the American Exhibits activity on a self-supporting basis. These fees assume the retention of a show for one week or less, in the case of an individual club; and one month or less, in the case of a camera club council; and the payment of express charges both ways. When a show can be routed to two or more clubs before being returned to entry headquarters, the fee for each club in the circuit will be \$1.00 less than the charge ordinarily made. In general, the fees vary according to the number of prints involved, as shown by the following tabulation:

| Exhibits | No. Prints | Service fees | |
|------------------------------|------------|--------------|---------------|
| | | PSA clubs | Non-PSA clubs |
| "Masters" (entire show) | 100 | \$5.00 | \$6.00 |
| "Masters" (half of show) | 50 | 3.00 | 4.00 |
| John R. Hogan (entire show) | 50 | 3.00 | 4.00 |
| John R. Hogan (half of show) | 25 | 2.00 | 3.00 |
| Louis S. Davidson | 50 | 3.00 | 4.00 |
| Syracuse Camera Club | 50 | 3.00 | 4.00 |

Other shows by clubs and individuals are being added from time to time. If you have an outstanding print collection that you would like to make available to PSA, or if your club or council needs an exhibit to provide or round out a program, write to Ralph L. Mahon, Director, American Exhibits, giving complete details. Allow a full month, if possible, for the scheduling and delivery of a show.

Coming Exhibitions

The following salons have indicated by specific statement in their entry forms that they will be conducted according to the principles laid down in the Pictorial Division booklet, "How to Organize and Conduct a Photographic Salon." Salon committees may obtain copies of this booklet by writing to PSA Headquarters. Here-

after, only those exhibitors agreeing to abide by these rules will be listed in this column. Salons desiring listings should forward four copies of their entry forms (or an advance notice followed by four copies of their entry forms) to R. L. Mahon, Director PSA Salon Practices, 260 Forest Avenue, Elmhurst, Illinois, at least three months prior to their closing dates and follow with four copies of their catalogue when printed.

The JOURNAL is anxious to secure cuts used in salon catalogues for reproduction in its pages. Appropriate credit will be given to the salon and to the individual makers. Salon committees are urged to mail their cuts direct to the PSA JOURNAL, c/o Boyd Printing Co., 374 Broadway, Albany 7, N. Y., and advise Editor Fred Quellmalz, Jr., Kutztown, Pa., by postcard or memo-

randum of this action. He will receive two of the four copies of your catalogue from Mr. Mahon.

The Director Salon Practices welcomes constructive suggestions regarding the addition or elimination of rules or the revision of existing recommendations affecting any phase of salon procedures. The existing rules were established in 1945 and consideration is being currently given to their revision.

Due to space considerations, the following abbreviations will be used to designate the character of acceptable entries in the list of coming salons: M-monochrome, C-color prints, T-color transparencies, N-nature and MP-motion picture. As the Pictorial Division is primarily interested in monochrome exhibitions, only those salons having a monochrome division will be listed in this column.

Louisville (M, T) Closed Sept. 12, exhibited Oct. 1-28 (Oct. 4, 6, 11 for T); Data: E. G. Zatzme, 627 Maylawn Ave., Louisville 13, Ky.

PSA (M, C, T, N, MP) Closed Sept. 28 (MP Sept. 19) Exhibited Oct. 17-Nov. 1, Data: Fred C. Kirby, Rm. 512, Mo. Pacific Bldg., St. Louis, Mo.

Havana (M) Closed Sept. 30, Exhibited Nov. 15-Dec. 10, Data: Secy., Club Fotografico de Cuba, O'Reilly No. 366, Altos, Havana, Cuba.

Chicago (M) Closes Oct. 8, Exhibited Oct. 29-Nov. 27, Data: Mrs. Loren Reed, Room 2520, 148 S. LaSalle St., Chicago 3, Ill.

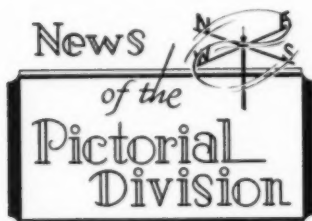
Minneapolis (M) Closes Nov. 1 (Oct. 24 for T), Exhibited Dec. 3-31 (Nov. 15-17 for T), Data: P. W. Young, 831 S. 6th St., Minneapolis 15, Minn.

Mississippi Valley (M, C, T) Closes Dec. 7, Exhibited Jan. 9-21, Data: Miss Laura Mae Smith, 5506 Nottingham Ave., St. Louis 9, Mo.

Detroit (M, T) Closes Dec. 12 (Dec. 15 for T), Exhibited Jan. 22-Feb. 12, Data: J. Barrett Burnell, 19429 Forer, Detroit 19, Mich.

Wilmington (M, C) Closes Jan. 11, Exhibited Feb. 8-27, Data: George M. Hawk, 208 W. 35th St., Wilmington, Dela.

Boston (M) Closes Feb. 19, Exhibited Mar. 19-26, Data: Richard C. Cartwright, 87 Washington St., Milton 86, Mass.



W. DOVEL LE SAGE, Associate Editor

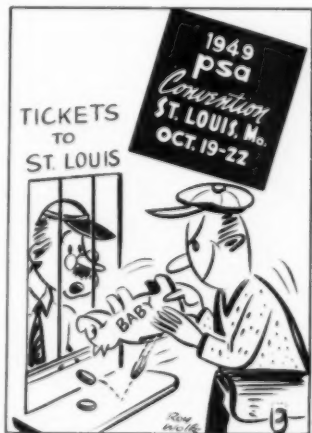
Chairman Burton D. Holley announces the appointment of Angel de Moya, APSA, ARPS, Pictorial Division Representative to Cuba, and General Secretary of the Cuban-American Portfolios, as Honorary Traveling Representative of the Pictorial Division.

Under the authority of this appointment, Mr. de Moya may represent the PSA Pictorial Division in an official capacity during his travels in the United States, in Central and South America, in the Caribbean countries, and elsewhere in the world.

Mr. de Moya, of Havana, Cuba, started an extensive trip through the U. S. in August, during which he will visit many of the principal cities in the South, West and Mid-west. While in this country, he plans to attend the PSA Convention in St. Louis in October.

American Exhibits

When you visit the PSA Convention at St. Louis in October, don't fail to see the "Masters" show from the Professional Photographers Association of America. This is a 100-print exchange exhibit in which all the contributors are Masters in the professional group. This collection (or half of



Nature Division

—BY LOUISE BROMAN JANSON—

6252 S. Kedzie Ave., Chicago 29, Ill.

Who's Who in Nature Photography

OF THE VARIOUS NATURE photography exhibitions held during the season, eight met the requirements for listing herein. This compares with five exhibitions in the previous list. Some of the foreign exhibitions did not receive or exhibit enough pictures to justify being called nature photography exhibitions. Some American shows restricted subject material to a single segment of the nature field. Exhibition sponsors should study the requirements henceforth necessary for listing by the Nature Division. These were itemized in the June issue of the PSA JOURNAL.

The eight exhibitions included this season are PSA, Columbus, Chicago, Buffalo, Maryland, Michigan, Louisville, and Rochester. The individuals listed are not necessarily "nature photographers" but they have shown an ability to make excellent photographs of nature subjects. They number 597 compared with 486 in the previous listing. Beginning next season, acceptances in two shows will be required, this measure reflecting the availability of a broader exhibition field.

The code for the abbreviations is E-Exhibitions, S-Slides accepted, and P-Prints accepted.

| Name and location | E | S | P | Name and location | E | S | P |
|--|---|----|---|---|---|----|----|
| Almras, Stanley T., Berkeley, Calif. | 3 | 5 | — | Brickel, F. E., Univ. Heights, Ohio | 8 | 11 | 11 |
| Acheson, Thomas J., Lakeside, Calif. | 2 | 3 | — | Brighton, E. M., J. Battle Creek, Mich. | 1 | 1 | — |
| Ackley, Mrs. R. W., Blue Island, Ill. | 1 | 1 | — | Britten, E. J., Honolulu, Hawaii | 1 | 1 | — |
| Alams, Blanche H., Phoenix, Ariz. | 5 | 10 | 0 | Brookins, G. E., San Bernardino, Calif. | 5 | 0 | — |
| Addison, Gertrude, Cincinnati, Ohio | 1 | 1 | — | Brookins, John C., Ontario, Calif. | 1 | 1 | — |
| Agnew, Louise F., Chicago, Ill. | 1 | 1 | — | Brown, Albert N., Chicago, Ill. | 5 | 0 | — |
| Almy, Dr. R. A., Maplewood, N. J. | 1 | 6 | — | Brown, J. M., Honolulu, Hawaii | 1 | 1 | — |
| Allen, Richard W., Louisville, Ky. | 1 | 7 | — | Bull, W., Grand Junction, Colo. | 2 | 4 | — |
| Aman, William G., Rochester, N. Y. | 1 | 1 | — | Burdell, Maj. M., Chattanooga, Tenn. | 8 | 8 | 16 |
| Anderson, Paul L., Chicago, Ill. | 1 | 1 | — | Burgess, Dr. J. F., Montreal, Canada | 2 | 7 | — |
| Anderson, Arthur E., Chesterton, Ind. | 1 | 1 | — | Burgess, Warren B., Washington, D. C. | 1 | 1 | — |
| Anderson, Ron, Mankato, Minn. | 4 | 12 | — | Burnside, Henry S., Berwyn, Ill. | 1 | 4 | — |
| Armstrong, V. Millard, Columbus, Ohio | 1 | 6 | — | Burth, Herbert P., Chicago, Ill. | 1 | 4 | — |
| Armstrong, Ralph W., Neptune, N. J. | 1 | 6 | — | Bushman, G. M., Chicago, Ill. | 1 | 1 | — |
| Arnold, John R., Stockton, Calif. | 1 | 2 | — | Bushman, G. M., Chicago, Ill. | 1 | 1 | — |
| Azmann, F., Rio de Janeiro, Brazil | 1 | 1 | — | Butler, Wyatt A., Ashburn, Kans. | 4 | 2 | — |
| Babala, Michael, Dearborn, Mich. | 1 | 1 | — | Butts, Howard W., Culver City, Calif. | 1 | 1 | — |
| Bacon, Charles E., Chicago, Ill. | 1 | 2 | — | Calkins, Harold S., Wayland, Mich. | 1 | 1 | — |
| Bachle, Rev. J. W., Collegeville, Ind. | 2 | 2 | — | Carpenter, Claude, Wayne, Mich. | 1 | 4 | — |
| Baker, Raymond L., Philadelphia, Pa. | 1 | 2 | — | Carroll, Ray L., Chicago, Ill. | 1 | 4 | — |
| Baldwin, Fritz E., San Francisco, Calif. | 2 | 2 | — | Cavendish, R. A. E., Lafayette, La. | 4 | 5 | — |
| Baldwin, Ellsworth F., Rochester, N. Y. | 1 | 1 | — | Chadwick, Carl, Berwyn, Ill. | 1 | 1 | — |
| Balentine, G. M., Upper Montclair, N. J. | 4 | 0 | — | Chandler, L. G., Red Cliffs, Australia | 1 | 1 | — |
| Bamesberger, Harry, Chesterton, Ind. | 1 | 1 | — | Choi, Sam K., Seattle, Wash. | 1 | 1 | — |
| Barker, F. C., San Francisco, Calif. | 1 | 7 | — | Chrastil, Alois, New York, N. Y. | 1 | 3 | — |
| Barrett, Dr. C. E., Salt Lake City, Utah | 1 | 4 | — | Cianatta, Charles J., Baltimore, Md. | 4 | 10 | — |
| Barrett, O. H., Salt Lake City, Utah | 1 | 4 | — | Clagett, Marjorie, Bowling Green, Ky. | 1 | 2 | — |
| Barrett, Jerome K., Whittier, Calif. | 1 | 2 | — | Clark, Roscoe L., Sacramento, Calif. | 1 | 4 | — |
| Barrett, John W., Freeport, Ill. | 1 | 1 | — | Clement, Luther A., Rochester, N. Y. | 1 | 1 | — |
| Barthele, Louis O., Rochester, N. Y. | 1 | 1 | — | Clement, George, McCannelville, Ohio | 2 | 4 | — |
| Bassman, Herbert J., Riverside, Ill. | 1 | 2 | — | Coffin, R. L., North Andover, Mass. | 1 | 6 | — |
| Batts, H. Lewis, Jr., Ypsilanti, Mich. | 1 | 2 | — | Cohn, Herman, The Hague, Holland | 1 | 1 | — |
| Bazdon, Frank W., Ottawa, Ill. | 1 | 7 | — | Cole, Bruce, Tucson, Arizona | 7 | 15 | — |
| Berk, Alfred H., Liberty, N. Y. | 1 | 1 | — | Coleman, Dave, Salt Lake City, Utah | 1 | 2 | — |
| Bere, Robert S., State College, Pa. | 1 | 1 | — | Common, Margaret G., Detroit, Mich. | 1 | 2 | — |
| Benn, Frank W., Skokie, Ill. | 5 | 13 | — | Contalini, G. R., Milano, Italy | 1 | 1 | — |
| Bennison, G. R., Franklin Park, Ill. | 1 | 1 | — | Conrath, P. A., Webster Groves, Mo. | 1 | 1 | — |
| Birkenmeier, Joseph D., Chicago, Ill. | 1 | 1 | — | Cosper, J. L., Evansville, Ind. | 1 | 1 | — |
| Bivis, L., Durlan, South Africa | 1 | 1 | — | Cornett, Carl C., Louisville, Ky. | 2 | 8 | — |
| Bjorklund, Rev. H., Oil City, Pa. | 6 | 20 | — | Craig, David & Eleanor, Wash., D. C. | 1 | 1 | — |
| Blackhall, W. J., Toronto, Ont., Canada | 1 | 1 | — | Craig, J. L., Miami, Fla. | 1 | 1 | — |
| Black, George W., Chicago, Ill. | 2 | 2 | — | Craig, M. C., No. Marshfield, Mass. | 1 | 3 | — |
| Black, Mildred, Chicago, Ill. | 1 | 1 | — | Cramer, Louise, Salt Lake City, Utah | 1 | 2 | — |
| Blamke, Carl A., Denver, Col. | 1 | 4 | — | Crofton, Dr. C. H., Detroit, Mich. | 1 | 1 | — |
| Blitch, Miles R., Jackson, Mich. | 2 | 3 | — | Cross, Edward C., Chicago, Ill. | 2 | 2 | — |
| Blosser, Elizabeth, Cleveland, Ohio | 2 | 4 | — | Cundiff, Selma, Methuen, Mass. | 1 | 1 | — |
| Blumer, Cooper, Harrisville, Mich. | 1 | 1 | — | Cunningham, Robert C., Louisville, Ky. | 1 | 1 | — |
| Blyth, Alfred, Edmonton, Canada | 3 | 8 | — | Czerniak, Stephen C., Colden, N. Y. | 1 | 2 | — |
| Bormer, Paul R., Honolulu, Hawaii | 2 | 3 | — | D'Andrea, Pietro, Monza, Italy | 1 | 1 | — |
| Bosman, Capt. H. M., Atlanta, Ga. | 2 | 3 | — | Daly, Russell E., Westfield, N. Y. | 3 | 3 | — |
| Borhe, Hans, Riverside, Calif. | 1 | 6 | — | Davis, Marion K., Rochester, N. Y. | 1 | 1 | — |
| Bourne, Edward H., Rochester, N. Y. | 1 | 1 | — | Davis, Capt. M. L., Pine Camp, N. Y. | 2 | 3 | — |
| Boyer, Martin, Jr., Concord, Mass. | 7 | 23 | — | Day, Maurice, Bangor, Maine | 1 | 2 | — |
| Bowman, John D., Buffalo, N. Y. | 1 | 4 | — | Dean, Russell, Remond, Ind. | 1 | 2 | — |
| Braga, Innocenzo, Monza, Italy | 1 | 1 | — | Decker, F. M., Salt Lake City, Utah | 1 | 1 | — |
| Brecher, O. R., Berkeley, Calif. | 1 | 1 | — | DeHaven, Earl G., Redding, Calif. | 2 | 2 | — |
| Brian, J. B., Salt Lake City, Utah | 5 | 10 | — | DeLuna, J. M., Rio de Janeiro, Brazil | 1 | 1 | — |
| Bricker, George C., St. Paul, Minn. | 4 | 8 | — | Dewick, C. F., Detroit, Mich. | 4 | 5 | — |
| Bris, Norman K., Clayton, Mo. | 1 | 2 | — | Dickel, W. J., Menomonee Falls, Wis. | 1 | 1 | — |

| Name and location | E | S | P |
|--|---|----|----|
| Brising, E. H., St. Louis, Mo. | 4 | 6 | — |
| Brising, Gladys, Long Beach, Calif. | 1 | 1 | — |
| Brinkhoff, Exner, Mrs. P., The Hague, Hol. | 2 | 2 | — |
| Dillingham, R. B., Donners Grove, Ill. | 1 | 1 | — |
| Dodge, W. E. A., Beverly, Mass. | 1 | 1 | — |
| D'Ombrai, A. F., Maitland, Australia | 1 | 1 | — |
| Dudley, D., Shelbygan, Wis. | 1 | 1 | — |
| Dougherty, R. R., Melrose Park, Ill. | 1 | 1 | — |
| Dow, Mick, Rotterdam, Holland | 1 | 1 | — |
| Drile, Malcolm, Ferndale, Mich. | 1 | 2 | — |
| Dryer, Mrs. Rufus, Rochester, N. Y. | 1 | 1 | — |
| Dunton, S. C., Bronx, N. Y. | 1 | 3 | — |
| Duvall, Albert H., Galesburg, Ill. | 2 | 4 | — |
| Edwards, Malcolm M., Towson, Md. | 1 | 1 | — |
| Edt, Winifred, New York, N. Y. | 1 | 1 | — |
| Elison, E. T., Salt Lake City, Utah | 1 | 1 | — |
| Ellert, Juder A. H., Salt Lake City, Utah | 1 | 2 | — |
| Elling, Margery M., Canandaigua, N. Y. | 1 | 2 | — |
| Enokida, Tosh, Washington, D. C. | 1 | 1 | — |
| Eisenberger, H. J., Bloomington, Ill. | 6 | 22 | — |
| Epstein, Marvin A., Rochester, N. Y. | 1 | 1 | — |
| Epstein, Miriam R., Rochester, N. Y. | 1 | 1 | — |
| Erickson, Eugene, Chicago, Ill. | 1 | 1 | — |
| Erickson, Harry, Lincoln Park, Mich. | 1 | 4 | — |
| Estlinger, A., Chicago, Ill. | 1 | 1 | — |
| Farr, C. S., Freeport, Ill. | 5 | 13 | — |
| Farr, Willard H., Chicago, Ill. | 5 | 13 | 6 |
| Farr, Mrs. Willard H., Chicago, Ill. | 5 | 14 | — |
| Faught, Dr. F. A., Philadelphia, Pa. | 2 | 2 | — |
| Faust, Burton, Washington, D. C. | 1 | 1 | — |
| Feininger, Andreas, New York, N. Y. | 1 | 1 | — |
| Fenn, Nancy, Silam Springs, Ark. | 1 | 1 | — |
| Ferguson, Clarence, Toronto, Canada | 1 | 1 | — |
| Firth, Tom, Trappe, Md. | 1 | 2 | — |
| Fittin, John A., Heywood, Lancs, Eng. | 1 | 8 | — |
| Fitzgerald, Georgia H., Chicago, Ill. | 1 | 2 | — |
| Fitzgerald, Dr. J. O., Richmond, Va. | 3 | 5 | — |
| Flach, Evelyn M., Buffalo, N. Y. | 1 | 1 | — |
| Foster, Howard E., New York, N. Y. | 5 | 8 | 15 |
| Forney, G. L., Louisville, Ky. | 1 | 2 | — |
| Fox, Jay T., Seaford, New York | 2 | 5 | — |
| Fox, Morris G., Honolulu, Hawaii | 5 | 5 | — |
| France, Earl M., Baltimore, Md. | 1 | 2 | — |
| Frederick, Robert W., Chicago, Ill. | 1 | 1 | — |
| Friedberg, Ernest G., Buffalo, N. Y. | 1 | 1 | — |
| Friedrich, W. A., Rochester, N. Y. | 1 | 1 | — |
| Fugert, William D., New York, N. Y. | 6 | 12 | — |
| Fuller, Frank E., Bloomington, Ill. | 5 | 12 | — |
| Fuller, Mrs. M., Johnson, Riverside, Ill. | 1 | 1 | — |
| Gaffney, Florence, Detroit, Mich. | 1 | 3 | — |
| Galloway, C. M., Chicago, Ill. | 1 | 1 | — |
| Galloway, J. W., Edmonton, Canada | 1 | 1 | — |
| Garlick, F. A., Rochester, N. Y. | 1 | 2 | — |
| Geary, M. J., San Francisco, Calif. | 1 | 1 | — |
| Gernand, H. G., Glendale, Calif. | 1 | 7 | — |
| Getzenland, C. W., Yakima, Wash. | 2 | 4 | — |
| Gibson, H. Lou, Rochester, N. Y. | 2 | 3 | — |
| Gill, Joseph B., Salt Lake City, Utah | 2 | 4 | — |
| Gilchrist, James C., Pittsburgh, Scotland | 1 | 2 | — |
| Glassner, Walter H., Chicago, Ill. | 1 | 1 | — |
| Goff, Milton, Rochester, N. Y. | 1 | 3 | — |
| Gray, Lillian, Chicago, Ill. | 1 | 3 | — |
| Green, D. M., Detroit, Mich. | 1 | 1 | — |
| Greenwood, H. W., Hollywood, Calif. | 1 | 4 | — |
| Greif, Henry J., Saginaw, Mich. | 2 | 2 | — |
| Greif, Robert E., Saginaw, Mich. | 2 | 5 | — |
| Guard, Arthur T., West Lafayette, Ind. | 1 | 1 | — |
| Gunderson, Harvey L., St. Paul, Minn. | 3 | 5 | — |
| Haak, A., Norwood, Canada | 4 | 10 | — |
| Hallberg, Ben, Brookfield, Ill. | 4 | 11 | — |
| Hamilton, Jean G., Washington, D. C. | 1 | 4 | — |
| Hammond, A. W., Los Angeles, Calif. | 2 | 2 | — |
| Hammond, Dr. B. F., Glen Falls, N. Y. | 2 | 8 | — |
| Hammond, E. H., Los Angeles, Calif. | 2 | 4 | — |
| Hankins, Dr. H. G., Durlan, S. Africa | 1 | 1 | — |
| Harkio, Dr. E. E., San Antonio, Tex. | 1 | 1 | — |
| Hare, Wm. E., Cleveland, Ohio | 3 | 7 | — |
| Harris, F. S., Jr., Salt Lake City, Utah | 1 | 3 | — |
| Hart, Rev. L. C., Byron, Canada | 1 | 3 | — |
| Hawkes, Margaret B., Chicago, Ill. | 1 | 1 | — |
| Hayes, Warren, Waukon, Iowa | 1 | 1 | — |
| Heacock, Esther, Wyncote, Pa. | 4 | 24 | — |
| Hedley, P. W., Salt Lake City, Utah | 3 | 6 | — |
| Hefter, Irene M., Albany, N. Y. | 1 | 1 | — |
| Helmert, Herman, Carlsbad, New Mexico | 1 | 2 | — |
| Henderson, H. C., Chicago, Ill. | 1 | 1 | — |
| Hendy, Edward, New York, N. Y. | 1 | 1 | — |
| Herbe, Mrs. E. F., New York, N. Y. | 2 | 1 | — |
| Hermes, Robert C., Buffalo, N. Y. | 1 | 1 | — |
| Hernold, C. L., Houston, Texas | 6 | 13 | — |
| Herrick, George E., Los Angeles, Calif. | 1 | 3 | — |
| Hessendrick, John, Versailles, France | 1 | 1 | — |
| Hibbard, F. G., Waco, Texas | 1 | 2 | — |
| Hickok, H. M., Sierra Madre, Calif. | 2 | 2 | — |
| Hiett, Lawrence D., Toledo, Ohio | 2 | 24 | — |
| Hill, Edward A., Fleetwood, Pa. | 7 | 24 | — |
| Hill, J. L., Jr., Rochester, N. Y. | 5 | 6 | — |

| Name and location | E | S | P | Name and location | E | S | P | Name and location | E | S | P |
|---|---|----|----|---|---|----|----|---|---|----|----|
| Hillman, George T., Park Ridge, Ill. | 1 | — | 1 | Mansfield, Carl, Bloomington, Ohio | 8 | — | 22 | * Quitt, Louis, Buffalo, N. Y. | 8 | 21 | 30 |
| Holbs, Edward J., Cleveland, Ohio | 2 | 4 | 2 | Manzer, Charles W., New York, N. Y. | 1 | — | 3 | Rabe, Helen C., Chicago, Ill. | 1 | 1 | — |
| Holbert, Beatrice V., Chicago, Ill. | 1 | — | 1 | Manzer, Helen C., New York, N. Y. | 6 | 12 | 2 | Rabe, Roland A., Chicago, Ill. | 4 | 9 | — |
| Holbert, Hal G., Chicago, Ill. | 8 | — | 3 | Mardovich, John, Seattle, Wash. | 1 | 3 | — | Ralph, Dorothy L., Buffalo, N. Y. | 1 | 1 | — |
| Houan, Clark, Oklahoma City, Okla. | 1 | — | 4 | Marsh, O. H., Hammond, Ind. | 1 | — | 1 | Ramey, Ralph E., Columbus, Ohio | 2 | 2 | — |
| Holliday, R., Pietermaritzburg, S. Africa | 2 | — | 8 | Marsh, R. E., Cristobal, Canal Zone | 1 | 1 | — | Ranta, E. W., East Chicago, Ind. | 1 | — | 1 |
| Holloway, Jo Anna, Los Angeles, Calif. | 2 | 3 | — | Martin, Robert E., Columbus, Ohio | 1 | 1 | — | Rayfield, Elsie H., Chicago, Ill. | 1 | 1 | — |
| Holmes, Dr. Wm. H., Chicago, Ill. | 3 | 10 | — | Martin, Sarah, Rockwood, Mich. | 4 | 5 | — | Reather, Chester F., Baltimore, Md. | 1 | — | 4 |
| Holst, Agnes M., Pittsburgh, Pa. | 3 | 6 | 3 | Mathewson, Tom C., Dubuque, Iowa | 1 | — | — | Rehe, A. M., Niagara Falls, N. Y. | 3 | 7 | — |
| Holton, Leonard G., Luton, England | 1 | — | 1 | Matheson, Clifford, Buffalo, N. Y. | 3 | 7 | 4 | Rether, E. B., San Diego, Calif. | 2 | — | 5 |
| Homer, R. B., Chicago, Ill. | 6 | 7 | 3 | Matz, Raymond A., Chicago, Ill. | 1 | 2 | — | Reich, Harry, Tonawanda, N. Y. | 2 | 4 | 6 |
| Houston, Shirley H., Rochester, N. Y. | 3 | 1 | 6 | Maurice, Elmira C., Richmond, Va. | 6 | 9 | — | Reid, Gordon B., Santa Barbara, Calif. | 1 | — | 1 |
| Howard, Edwin J., Oxford, Ohio | 7 | 14 | 27 | Maurice, Henry A., Jr., Richmond, Va. | 4 | 5 | — | Reisnyder, S. E., West Leosport, Pa. | 1 | 2 | — |
| Howe, Charles A., Homewood, Ill. | 3 | 4 | — | * Mayer, Henry M., Cleveland, Ohio | 3 | 6 | 5 | Reiser, Albert W., Buffalo, N. Y. | 1 | — | 2 |
| Hults, Willard L., Millburn, N. J. | 2 | — | 3 | * McAdams, R. E., Springfield, Ill. | 1 | 2 | — | Keliza, J. J., Cicero, Ill. | 1 | 2 | — |
| Hunter, Homer, Dallas, Texas | 4 | 5 | — | McDowall, M., Detroit, Mich. | 1 | — | 1 | Renzo, Vaiani, Reggio Emilia, Italy | 1 | 1 | — |
| Hunt, Isabelle DeP., Philadelphia, Pa. | 3 | 7 | 7 | McFarlane, George, Toronto, Ont., Can. | 1 | 1 | — | Reynolds, I. K., Providence, R. I. | 3 | 4 | — |
| Hunt, Dr. K. W., Yellow Springs, Ohio | 1 | 1 | 1 | McGee, Florence M., Houghton, Mich. | 2 | — | 2 | Reynolds, Perry J., Detroit, Mich. | 2 | 4 | — |
| Hurlbut, Carl O., Detroit, Mich. | 1 | 2 | — | McInnis, George M., Detroit, Mich. | 1 | — | 1 | Reynolds, Mrs. P. J., Detroit, Mich. | 1 | 4 | — |
| Hyde, Mabel, New York, N. Y. | 1 | — | 1 | McKee, Charles B., Sacramento, Calif. | 1 | 3 | — | Rice, Dr. Frank E., Chicago, Ill. | 6 | 11 | — |
| Hyman, Alfred H., Rochester, N. Y. | 1 | — | 4 | McKinley, Dr. G. M., Pittsburg, Pa. | 8 | 20 | — | Rice, Richard D., Rochester, N. Y. | 2 | 2 | — |
| Irvine, Eleanor, Berkeley, Calif. | 2 | 3 | — | McLaren, John, Jr., Belvidere, Ill. | 2 | 2 | — | Richards, Carl P., Salem, Oregon | 1 | — | 4 |
| Jackson, H., Signal Mountain, Tenn. | 7 | — | 20 | Mead, Robert, Pataskala, Ohio | 1 | 1 | — | Richard, Roger F., Dearborn, Mich. | 3 | 2 | 4 |
| Jahn, Burton W., Milwaukee, Wis. | 3 | 7 | 2 | Mealy, Ivan, Zagreb, Y. Yugoslavia | 1 | — | — | Rielsen, D. L., Oakland, Calif. | 1 | — | — |
| Janson, Louise Brown, Chicago, Ill. | 8 | 17 | 27 | Meady, Mrs. H. H., Rochester, N. Y. | 6 | 13 | — | Rittenhouse, Paul L., New York, N. Y. | 3 | — | — |
| Janson, William, Chicago, Ill. | 1 | — | 1 | Mendel, F. C., Lisbon, Portugal | 1 | 1 | 3 | Roddis, G. Thomas, Ada, Okla. | 1 | 1 | — |
| Jasienki, N., Ballaigues, Switzerland | 1 | — | 2 | Menne, Frank, Chicago, Ill. | 1 | 3 | — | Roberts, Hobart V., Utica, N. Y. | 1 | — | 1 |
| Jennings, George J., St. Louis, Mo. | 1 | — | 1 | Merrifield, N., Port Arthur, Ont., Can. | 1 | 2 | — | Roberts, James H., Lubbock, Texas | 1 | 1 | — |
| Jensen, Katherine, Pittsford, N. Y. | 2 | 7 | — | Mesene, K. A., San Mateo, Calif. | 2 | 2 | — | Robertson, J. Edgar, Milwaukee, Wis. | 2 | 4 | — |
| Johnson, Arden R., Elmhurst, Ill. | 1 | 1 | — | Miss, Ray, Milwaukee, Wis. | 3 | 4 | — | Robson, Edith M., Buffalo, N. Y. | 1 | 2 | — |
| Johnson, Dr. D. W., Ridgecrest, Calif. | 2 | — | 4 | Mitchell, John F., Detroit, Mich. | 1 | 2 | — | Robson, F. S., Vna Tehama C., Calif. | 1 | — | — |
| Johnson, George F., State College, Pa. | 1 | — | — | Miller, David P., Lockport, Ill. | 1 | 1 | — | Rodmilt, V. G., Leigh-on-Sea, England | 1 | — | 8 |
| Johnson, G. Lewis, Winthrop, Maine | 5 | 12 | — | Miller, Robert D., Seattle, Wash. | 6 | 14 | — | Rogers, Frank, Downers Grove, Ill. | 1 | — | 2 |
| Johnson, H. J., Chicago, Ill. | 6 | 11 | — | Miller, Robert D., LaPorte, Ind. | 1 | 1 | — | Rogers, Marvin C., Flossmoor, Ill. | 1 | 1 | — |
| Johnson, J. F., Minneapolis, Minn. | 4 | 6 | — | Mitchell, H. G., Chicago, Ill. | 5 | 6 | — | Rogers, P. H., Chico, Calif. | 1 | 2 | — |
| Johnson, Richard G., Chico, Calif. | 1 | 1 | — | Moesinger, Mrs. G. L., New York, N. Y. | 1 | — | 4 | Ross, Mable, Salt Lake City, Utah | 4 | 8 | — |
| Johnson, C. Stephen, Dallas, Texas | 1 | — | 4 | Moore, Josephine M., Clarion, Pa. | 4 | 6 | — | Rossi, Adolf, Brno, Czechoslovakia | 2 | — | 4 |
| Jones, Atwood, Portsmouth, Ohio | 1 | — | 2 | Moran, John R., Marlborough, Mass. | 1 | — | — | Roth, Conrad, Portsmouth, Ohio | 2 | 2 | 1 |
| Kalmar, Hugo, Buenos Aires, Argentina | 2 | 3 | — | Morcom, Elsie Jane, Washington, D. C. | 1 | — | — | Rothschild, Norman, Brooklyn, N. Y. | 1 | — | — |
| Kear, W. A., Kansas City, Kansas | 1 | — | — | Morgan, William H., Monterey, Calif. | 3 | 4 | — | Rosky, Edith M., Sioux City, Iowa | 1 | — | 2 |
| Kehl, Alice, Rochester, N. Y. | 1 | — | 1 | Morris, George E., Wyoming, Ohio | 4 | 1 | — | Ruchshoff, C. C., Cincinnati, Ohio | 1 | — | 1 |
| Kell, Ted L., Salem, Ill. | 1 | — | 1 | Morris, H. T., Quernmore, England | 1 | — | — | Rudd, Velva, Washington, D. C. | 1 | 1 | — |
| Kellow, William J., Stamford, Conn. | 1 | — | 1 | Morris, V. C., San Francisco, Calif. | 2 | 2 | — | Ruebsch, R. K., Lebanon, Missouri | 1 | — | — |
| Kenyon, Karl W., Seattle, Wash. | 3 | 9 | — | Moyer, Foster E., Shillington, Pa. | 1 | 1 | — | Ruffin, Remo, Monza, Italy | 1 | — | 1 |
| Kepphart, P. R., River Forest, Ill. | 1 | 1 | — | Muench, Emil, Santa Barbara, Calif. | 1 | 1 | — | Sage, Mrs. Ruth F., Buffalo, N. Y. | 5 | 10 | 16 |
| Kidwell, O. A., Pasadena, Calif. | 3 | 5 | — | Mulder, J. G. F., Rochester, N. Y. | 2 | 3 | 3 | Sagers, Everett W., Ellerton, Pa. | 6 | 12 | — |
| Kilner, K. Scott, Wakefield, Eng. | 2 | 7 | — | Murray, Robert H., Rochester, N. Y. | 1 | — | — | Sandaljian, Peter G., Unioville, Conn. | 1 | — | — |
| King, Alan G., Oak Park, Ill. | 3 | — | — | Murray, Thos. F., Rochester, N. Y. | 1 | 1 | — | Sanders, Mrs. H. C., Homewood, Ill. | 1 | — | 1 |
| Kinzie, F. L., Rochester, N. Y. | 3 | 5 | — | Murray, W. E., Chicago, Ill. | 1 | 1 | — | Savary, W. H., No. Plainfield, N. J. | 7 | 17 | — |
| Kirk, Louis G., Hot Springs, So. Dak. | 2 | — | 5 | Musial, Walter, Detroit, Mich. | 1 | — | 3 | Schairer, Otto S., Princeton, N. J. | 1 | 2 | 1 |
| Kirkland, James Lee, Chicago, Ill. | 3 | 4 | — | Mutter, I. R., Chicago, Ill. | 1 | — | 1 | Schetty, F. R., Hasbrouck Heights, N. J. | 1 | — | 1 |
| Kjorlie, E. A., Richmond, Virginia | 1 | 2 | — | Naylor, Henry A., Jr., Baltimore, Md. | 1 | — | 2 | Schiller, R. M., Jr., Highland Park, Ill. | 6 | — | 10 |
| Kleyn, Harry, Amsterdam, Holland | 1 | — | 1 | Nedoff, Charles, New York, N. Y. | 2 | 7 | — | Schliesser, Alex H., Greendale, Wis. | 1 | 2 | — |
| Klinberger, Jerome, Chicago, Ill. | 1 | 1 | — | Nelson, June M., Gleno, Ill. | 1 | — | — | Schmidt, Otto E., Elmwood Park, Ill. | 1 | — | — |
| Knight, Howard, Ogden, Utah | 1 | — | — | Nelson, Robert R., Denver, Colo. | 3 | 5 | — | Schneil, Werner, Heidelberg, Germany | 1 | — | 1 |
| Knull, Charles M., Spencerport, N. Y. | 1 | 2 | — | Nedlitz, Esther Mae, Sycamore, Ill. | 1 | 1 | — | Schuelke, T. H., Liverpool, N. Y. | 1 | — | 2 |
| Koch, Sarah & Robert, Chicago, Ill. | 1 | 1 | 2 | Neugass, Fritz W., New York, N. Y. | 1 | — | 2 | Schwabe, Ralph, Chicago, Ill. | 1 | 1 | — |
| Koenig, Wilma, Cleveland, Ohio | 2 | 3 | 1 | Newman, J., Saanichton, B. C., Canada | 5 | — | 11 | Schwartz, B., Ottawa, Ontario, Canada | 1 | 2 | — |
| Kofink, F. W., Jr., Clifton Heights, Pa. | 1 | 1 | — | Nixon, J. Stanley, Kenmore, N. Y. | 1 | 1 | — | Schwitters, E., Lysaker, pr Oslo, Norway | 1 | — | 1 |
| Kollarik, Blanche, Chicago, Ill. | 6 | 13 | 3 | Norgard, Floyd L., Los Angeles, Calif. | 3 | 4 | — | Seidl, Joseph, Budapest, Hungary | 1 | 2 | — |
| Kollik, Myrtle S., Chicago, Ill. | 1 | 2 | 2 | Norona, Charles J., Los Angeles, Calif. | 1 | 8 | — | Seidell, Hy, Honolulu, T. H. | 3 | 7 | — |
| Kotoczek, Waldemar R., Detroit, Mich. | 1 | — | — | North, Ernest C., Baltimore, Md. | 1 | 1 | — | Sekkmann, August E., Fredrick, Md. | 1 | — | 4 |
| Krieger, Charles J., San Diego, Calif. | 1 | — | — | Nowell, K. P., Hinsdale, Ill. | 1 | 1 | — | Severance, C. H., Ringhamton, N. Y. | 1 | 1 | — |
| Kriche, Russell, Chicago, Ill. | 1 | 2 | — | Ochsner, Dr. B. J., Durango, Colo. | 6 | 4 | 10 | Shalen, H., Chicago, Ill. | 1 | 1 | — |
| Kroker, C. O., Horsham, Australia | 2 | — | 5 | Orzech, Dr. George, Madison, Wis. | 1 | 1 | — | Shaw, Mary S., Northampton, Mass. | 2 | 6 | — |
| Kron, H., Ryndholt, Holland | 1 | 1 | — | Osgood, Rachel M., Chicago, Ill. | 1 | 2 | — | Shaw, Warren C., Jr., Phoenix, Ariz. | 1 | 2 | — |
| Krueger, Alfred W., Monterey, Mexico | 2 | 3 | — | Ostrowski, Gemelia D., Berwyn, Ill. | 1 | 1 | — | Shaw, Weldon C., Marysville, Ohio | 1 | 3 | — |
| Kyle, Marguerite, Columbus, Ohio | 4 | 8 | — | Ott, C. J., Jr., Stange, in Bay, Wis. | 1 | — | — | Shires, James E., Huntington, W. Va. | 3 | — | 1 |
| Kyllingstad, H. C., Fort Yates, N. Dak. | 2 | 8 | — | Owens, Mary E., Toronto, Ont. | 3 | 12 | — | Shirley, Joe, Childress, Texas | 1 | 1 | — |
| Lacerte, Donald Sowell, Amherst, Mass. | 1 | 1 | — | Palmer, Earl H., Baltimore, Md. | 3 | 5 | — | Shrader, John J. S., Glenmoore, Pa. | 2 | 4 | — |
| Lacy, F., Thurloe, Denver, Colo. | 1 | 1 | — | Palmer, Elra M., Baltimore, Md. | 1 | — | — | Shull, Mildred, Chambersburg, Pa. | 1 | 3 | — |
| Landert, P. F., Arlington, Va. | 1 | 1 | — | Palmer, Iva Bell, Evanston, Ill. | 2 | 3 | — | Sickels, H. A., San Francisco, Calif. | 6 | 12 | — |
| Landess, Eugene, Fayetteville, Tenn. | 1 | 1 | — | Panzer, R. A., Toronto, Ont. | 1 | 1 | — | Sietman, H. E., Jr., Bay Village, Ohio | 4 | 5 | 2 |
| Langer, Harry A., Chicago, Ill. | 1 | 2 | — | Papke, Arthur, Western Springs, Ill. | 1 | 3 | — | Sikberg, William, Chicago, Ill. | 1 | 2 | — |
| LaPelle, Dr. R. R., Philadelphia, Pa. | 1 | — | 3 | Park, W. Sidney, Louisville, Ky. | 1 | 1 | — | Simpson, Isabel, Dundee, Scotland | 1 | 1 | — |
| Lark, Tommy, Tucson, Ariz. | 1 | — | 2 | Parker, George W., Bloomington, Ill. | 1 | — | — | Sinsalshah, A. K., Chicago, Ill. | 1 | 1 | — |
| Lawrence, G. J., Westfall in N. J. | 2 | 6 | — | Parker, Ruth Kathleen, Chicago, Ill. | 1 | 1 | — | Slush, R. Donald, Ft. Wayne, Ind. | 1 | 2 | — |
| Lawrence, G. R., Hinsdale, Ill. | 1 | — | — | Peaslee, Adelaide K., Chicago, Ill. | 1 | 5 | — | Skubrovec, J., Rokycany, Czechoslovakia | 1 | — | 4 |
| Lawrence, Ralph F., Washington, D. C. | 3 | 10 | — | Peaslee, Katherine, Chicago, Ill. | 1 | 1 | — | Slack, Mabel, Louisville, Ky. | 1 | 2 | — |
| Leach, Walter J., Chicago, Ill. | 1 | — | 1 | Pearson, Emil, Redgranite, Wis. | 5 | 3 | 18 | Slaymaker, Frank H., Rochester, N. Y. | 1 | 1 | — |
| Lehman, Howard, Chicago, Ill. | 1 | 1 | — | Peirce, Dr. S., Brandon, Manitoba, Can. | 2 | 1 | 6 | Smith, C. F., Dartmouth, Nova Scotia | 6 | 11 | — |
| Lewis, Margaret, Chicago, Ill. | 1 | 1 | — | Petrich, Genda, Athens, Ohio | 1 | 2 | — | Smith, Ray C., Port Huron, Mich. | 2 | 5 | — |
| Lim, Fao W., Rochester, N. Y. | 1 | — | — | Petraro, Eugenio, Milan, Italy | 2 | — | 3 | Smith, Richard H., Boston, Mass. | 1 | — | — |
| Lindor, Thomas, Minneapolis, Minn. | 2 | 2 | 10 | Pittenger, Walter W., Tucson, Ariz. | 2 | 4 | — | Smith, Dr. S. W., Salt Lake City, Utah | 4 | 6 | — |
| Lindblak, R. H., Duluth, Minn. | 1 | 1 | — | Plummer, William A., Plainfield, N. J. | 3 | 9 | — | Smith, Wells W., Salt Lake City, Utah | 8 | 9 | — |
| Lindley, Mrs. Henry S., Denver, Colo. | 1 | 1 | — | Plummer, Lawrence F., Chicago, Ill. | 1 | 1 | — | Smyer, Warren L., Rochester, N. Y. | 1 | 1 | — |
| Lindquist, Louis, Chicago, Ill. | 1 | 1 | — | Posthuma, Ruth A., Milwaukee, Wis. | 1 | 1 | — | Soures, J. M. P., Lisbon, Portugal | 1 | — | 1 |
| Lone, William A., Pullman, Wash. | 2 | 5 | — | Posthuma, H., Washington, D. C. | 2 | — | — | Soper, R. W., Port Arthur, Ont., Canada | 3 | 4 | — |
| Loughlin, John J., New York, N. Y. | 1 | 1 | — | Powell, R. C., Chicago, Ill. | 1 | 2 | — | Sorensen, Erik, Chicago, Ill. | 4 | 6 | — |
| Lovell, Harvey, Louisville, Ky. | 1 | 2 | — | Prentke, E. M., Cleveland, Ohio | 2 | 2 | — | Soures, R. H., Chicago, Ill. | 1 | 3 | — |
| Lukins, Richard Hayes, Chicago, Ill. | 3 | 6 | — | Prentiss, Kent H., Louisville, Ky. | 5 | 12 | — | Specter, Hays H., Ann Arbor, Mich. | 3 | — | — |
| Lynch, Kenneth C., Tulsa, Okla. | 7 | 12 | — | Price, Dr. R. W., San Francisco, Calif. | 1 | 3 | — | Stuter, Wm. J., Cincinnati, Ohio | 3 | 5 | — |
| Lyons, Dr. Richard H., Seattle, Wash. | 2 | — | — | Proctor, Frank, Phoenix, Ariz. | 3 | 10 | — | Sprinkle, H. M., Detroit, Mich. | 1 | 1 | — |
| Lyons, Leo A., Port Kembla, Australia | 2 | 6 | — | Pryor, G. R., Grindelford, England | 1 | 2 | — | Standley, H. L., Colorado Springs, Colo. | 1 | 2 | — |
| Macomber, Thomas W., Palo Alto, Calif. | 2 | 4 | — | Purdy, George W., Port Orchard, Wash. | 3 | 8 | — | Stanley, David J., Buffalo, N. Y. | 1 | — | 1 |
| Macdon, J. F., Berkeley, Calif. | 3 | 6 | — | Putnam, Ann, Mt. Carmel, Ill. | 1 | 1 | — | Stanley, John H., Columbus, Ohio | 3 | 9 | — |
| Mahlen, P. O., Los Angeles, Calif. | 1 | 1 | — | | | | | Stanley, Gerald D., Rochester, N. Y. | 1 | 1 | — |

| Name and location | E | S | P |
|--|---|----|----|
| Stark, Mrs. Alice P., Toronto, Canada | 1 | 1 | — |
| Stark, Wes, Toronto, Canada | 1 | 3 | — |
| Stead, David D., Sydney, Australia | 1 | — | 2 |
| Stech, George F., Oil City, Pa. | 4 | 11 | — |
| Stehle, Gerd, Wurttemberg, Germany | 1 | — | 3 |
| Steiner, R. R., Vancouver, B. C., Canada | 3 | 4 | — |
| Stettler, Alfred, San Francisco, Calif. | 3 | 5 | — |
| Stevens, E. E., Chicago, Ill. | 1 | 2 | — |
| Stevens, Richard M., Chicago, Ill. | 3 | 8 | — |
| Stewart, A., Santa Barbara, Calif. | 3 | 9 | — |
| Stewart, Winifred G., Napa, Calif. | 1 | 2 | — |
| Stube, William J., Niagara Falls, N. Y. | 1 | — | 2 |
| Sullivan, B. E., Lake Stevens, Wash. | 1 | 1 | — |
| Sullivan, Walter F., San Francisco, Calif. | 5 | 7 | — |
| Suter, Helen, Chicago, Ill. | 1 | 3 | — |
| Suter, W. A., Chicago, Ill. | 2 | 4 | — |
| Suter, Mrs. W. L., Winnetka, Ill. | 1 | 1 | — |
| Sutherland, Gertrude W., Long Beach, Calif. | 1 | 1 | — |
| Sutherland, James A., Long Beach, Calif. | 1 | 1 | — |
| Sutherland, J. G., Long Beach, Calif. | 2 | 2 | — |
| Suttman, Ida, Cincinnati, Ohio | 1 | — | 1 |
| Swain, Rev. J. K., Middleton, Conn. | 1 | — | 1 |
| Swalm, Tod, Silver Springs, Fla. | 1 | — | 3 |
| Swearingen, G. H., Louisville, Ky. | 1 | 2 | — |
| Swink, C. E., Elmhurst, Ill. | 2 | 3 | — |
| Swiggert, Hal, San Antonio, Texas | 1 | 1 | — |
| Sylvester, Sgt. M. W., San Francisco, Cal. | 2 | 2 | — |
| Tanner, M. C., Ogden, Utah | 1 | 2 | — |
| Tarbell, Anita, Newton Highlands, Mass. | 1 | — | — |
| Tennery, J. S., Bowser, Grove, Ill. | 1 | 1 | — |
| Thaw, Mrs. S. R., Washington, D. C. | 6 | 13 | — |
| Thomson, G. Grant, Brisbane, Australia | 1 | — | 2 |
| Tiers, Mary Lowber, New York, N. Y. | 1 | 1 | 1 |
| Tilden, M. W., Chicago, Ill. | 3 | — | 3 |
| Tillbeck, Joseph J., San Francisco, Calif. | 1 | 2 | — |
| Tillotson, Roy J., Batavia, N. Y. | 2 | 5 | — |
| Timmerman, Frances M., Chicago, Ill. | 1 | — | — |
| Townsend, Bertha S., Johnstown, Pa. | 7 | 15 | 1 |
| Townsend, Elsie W., Detroit, Mich. | 1 | 1 | 1 |
| Trapp, L. A., Toronto, Ontario, Canada | 3 | 5 | — |
| Tremor, Ruth E., Buffalo, N. Y. | 2 | 4 | — |
| Tucker, Mrs. Mary F., Chicago, Ill. | 1 | 1 | — |
| Turner, Dr. Carol C., Memphis, Tenn. | 7 | — | 17 |
| Tuttre, Laura C., Tijuana, Calif. | 1 | — | — |
| Tuttle, Dr. Charles S., Philadelphia, Pa. | 1 | — | 3 |
| Tyc, Eugene D., Vista, Calif. | 1 | 1 | — |
| Tyrell, W. Bryant, Takoma Park, Md. | 1 | — | 4 |
| Underwood, Arthur M., Rochester, N. Y. | 1 | 1 | — |
| Underwood, H. J., Buffalo, N. Y. | 1 | 2 | — |
| Urban, L. F., Chicago, Ill. | 4 | 9 | — |
| Van de Peppel, J., Gelderland, Holland | 1 | — | 1 |
| Violet, Cmdr. Quentell, Norfolk, Va. | 1 | — | 1 |
| Vipond, J. C., Trail, B. C., Canada | 1 | 1 | — |
| Vishniac, R., New York, N. Y. | 1 | — | 10 |
| Vogau, Sam J., Toronto, Ontario, Canada | 3 | 6 | — |
| Wade, P. B., Vancouver, B. C., Canada | 1 | — | — |
| Walgreen, Mrs. Charles R., Chicago, Ill. | 4 | 8 | — |
| Ward, Marvin, F., Los Angeles, Calif. | 2 | 4 | — |
| Ward, V. E., Angels Camp, Calif. | 4 | 6 | — |
| Warham, Capt. J., Retford, Notts, Eng. | 2 | 5 | — |
| Watkins, J. M., Chicago, Ill. | 1 | — | 1 |
| Watson, Alfred, Buffalo, N. Y. | 6 | — | 11 |
| Weaver, J. P., Chicago, Ill. | 1 | 1 | — |
| Weber, Charles S., San Leandro, Calif. | 1 | 3 | — |
| Welch, Herbert C., Buffalo, N. Y. | 1 | 2 | — |
| Wells, Charles M., Glen Burnie, Md. | 1 | — | 4 |
| Welsh, Charles, Chicago, Ill. | 1 | 1 | — |
| Welty, Ruth, Chicago, Ill. | 1 | 1 | — |
| Wendell, Dr. L., Minneapolis, Minn. | 2 | 5 | — |
| West, S. K., West Croydon, England | 1 | 1 | — |
| Westman, Marie, Chicago, Ill. | 2 | 4 | — |
| Westman, Roy M., Chicago, Ill. | 6 | 13 | — |
| Whipple, Roy A., Chicago, Ill. | 7 | 3 | 10 |
| White, Dr. G. B., Fort Griborne, Ontario, Canada | 8 | — | 23 |
| Whitehead, James C., Leeburg, Va. | 1 | 1 | — |
| Whitaker, Therese, Julian, Calif. | 3 | 6 | — |
| Wilde, Ernest, Rochester, N. Y. | 2 | 3 | — |
| Wilkinson, Miss Lillian, Riverside, Ill. | 1 | 1 | — |
| Winnik, Martin J., Newark, N. J. | 2 | 2 | — |
| Wortz, H. M., Pasadena, Calif. | 1 | 3 | — |
| Wohlraue, Raymond A., Fresno, Calif. | 2 | 1 | 2 |
| Wolcott, Burton V., New York, N. Y. | 1 | — | 3 |
| Wolf, Julius, Chicago, Ill. | 1 | 1 | — |
| Wolf, Paul J., Hawthorne, N. Y. | 7 | 14 | — |
| Wolfe, Roy, Portland, Oregon | 6 | 19 | — |
| Woodford, Jim, Toronto, Ontario, Canada | 8 | 7 | — |
| Wudke, Albert, Milwaukee, Wis. | 2 | 3 | — |
| Wylie, Fred H., San Diego, Calif. | 5 | 19 | 10 |
| Wyngaard, Jean-Paul, Vilvoorde, Belgium | 1 | — | 1 |
| Yabe, C. H., Glen Ellyn, Ill. | 1 | 2 | — |
| Yuen, Joseph, Honolulu, Hawaii | 1 | 1 | — |
| Ziesel, Dr. Edward L., Honolulu, Hawaii | 2 | 2 | — |
| Zuidema, Henry P., Ann Arbor, Mich. | 1 | 3 | — |

Who's Who Nature Awards

To encourage contributing to the nature exhibitions, we announced last year that we would award a medal to the contributor with the most accepted prints, another to the contributor with the most accepted slides, and a third for the highest combined score.

The winner of the medal for the most accepted prints was Louis Quitt of Buffalo, New York, who exhibited 30 prints in 8 shows. The medal for the largest number of accepted slides went to Edward A. Hill, of Fleetwood, Pa., who exhibited 24 slides in 7 shows. The highest combined total of accepted prints and slides was obtained by Louis Quitt who scored 30 prints and 21 slides in 8 shows. The Nature Division wishes to congratulate these photographers for their excellent records. The Who's Who medal awards will be continued next year.

Coming Nature Exhibitions

Fifth Chicago at Chicago Natural History Museum, Feb. 1 thru 28. Deadline January 16. Prints and color slides. Entry form: Blanche Kolarik, 2824 S. Central Park Ave., Chicago, Ill.



By KARE BAUMGAERTEL, APSA
353-31st Ave., San Francisco 21, Calif.

The Annual Report

As there have been a considerable number of changes in the names and addresses of the individuals handling the various activities of the Division as covered by our annual report which appears elsewhere in this issue, we feel that it would be convenient for our older members and necessary for our new ones to publish a new list of such names and addresses.

The Color Print Set for individuals is still being handled by W. K. Raxworthy at 2741 South 59th Ave., Cicero 50, Illinois. It should be remembered that this and many other sets available to members and clubs are quite popular and it is often necessary to arrange for them well in advance.

The Color Print Set for clubs is being ably handled by Frank Proctor, P. O. Box 1454, Phoenix, Arizona.

Paul J. Wolf of 354 Fort Washington Ave., Hawthorne, New York is taking care of the Color Print Competitions and has arranged for some very able judges. Due to the change in dates it is still possible to enter the entire series of contests for the season. An improved form of award is being considered and it response warrants will be adopted.

The Color Print Circuits are also being handled by Mr. Raxworthy listed above.

W. K. Raxworthy must again be listed, this time as our Color Print Service expert. Rax has been of great help to many in the past and will again be available for consultation during the coming year. Rax-

worthy who also handles our Testing Service is now performing tests on the recently announced Flexichrome process. He is also an authority on making monochrome prints from color transparencies and can help those interested in this phase of print making.

The Panchro-Versal Print Packet can be borrowed by members at no cost by writing to Edward J. Ramaley at 511 North San Fernando Road, Burbank, California.

The International Slide Competitions for Individuals are under the supervision of C. "Brad" McKee of 1435-38th Street, Sacramento, California. As these competitions are a series of individual contests they can be entered at any time.

The Slide Circuits for Individuals are held in two forms. The "Open" form which is disbanded each time the circuit is completed is still being taken care of by the hard working R. B. "Jack" Horner, Credit Department, First National Bank, 35 South Dearborn Street, Chicago 90, Illinois. The "closed" continuous slide circuits which are equally popular and are now known as Slide Study Groups, have been given new interest by the inclusion of competent and well-known color photographers as commentators who also include samples of their own work. The change must be credited to D. E. Poole of Brooklyn, N. Y., who not only suggested the change but worked hard to help us make it. All correspondence on this should now be addressed to Dennis W. Pett, 82 Meriman Street, Rochester 7, New York, who has well demonstrated his ability as supervisor of this activity.

Al C. Klein of 4467 N. Morris Boulevard, Milwaukee 11, Wisconsin, will make arrangements for the Slide Instruction Sets. At present these are available to individual members only and not to clubs.

The National Club Slide Competition is under the aegis of George F. Johnson, Forestry Building, State College, Pennsylvania. While it is now too late to participate in the entire series, four contests are yet to be held and valuable experience can be gotten from them.

Slide Circuits for Clubs offer a fine opportunity for studying the work of other clubs and comparing the work of your own club with them. Write Erik Sorensen, 3836 Roscoe Street, Chicago 18, Illinois.

The demand for the Exhibition Slide Sets is so great that we are hard put to secure enough sets so make your arrangements well in advance. In the Central District, contact Al C. Klein, 4467 N. Morris Boulevard, Milwaukee 11, Wisconsin; in the East, Charles A. Kinsley, 304 Electric Avenue, Rochester 13, N. Y.; and in the West, write to Merle S. Ewell, 1422 W. 48th Street, Los Angeles, California.

International Slide Sets Exchanges. Arrangements for new sets are made by H. J. Johnson, 1614 West Adams Street, Chicago 12, Illinois, and when available the distribution is handled by Frank Bayless, 320 Cowell Ave., Oil City, Pennsylvania. A set of slides from India is now available to clubs only.

Aid for International Exhibitions and the "show packet" as well as the master mail-

ing list for distribution of entry blanks can be arranged for through H. J. Johnson, 1614 West Adams, Chicago 12, Illinois.

You will probably have no occasion to write regarding "Who's Who in Color Slide Photography," but Mrs. Blanche Kolarik's work in handling this listing has been so outstanding that special mention of her unselfish and endless work must be made here. The entire Color Division is deeply grateful to Blanche Kolarik, APSA, for a difficult task well done.

Editor H. J. Johnson is doing a splendid job on the new Color Division Bulletin. If you have any material for publication or any suggestions, write to Johnson at the address shown above.

H. J. Johnson will also be pleased to arrange for Judging Service for clubs which do not have judges readily accessible. International Exhibitions can often be furnished with the names and addresses of competent judges either by Mr. Johnson or by the Division Chairman, if desired.

The Pictorial Chicago Project is still being handled by H. J. Johnson and is proving so popular that bookings are well ahead.

Slides for Veterans Hospitals are required at the rate of about a thousand a month. Under present arrangements a great many patients in Army, Navy and Veterans Hospitals see each slide. Send them to Karl A. Baumgaertel, 353-31st Avenue, San Francisco 21, California. Slides are not returned as they are donated outright to the hospitals.

Membership Slides. A most attractive slide designed by Dennis W. Pett is available from Mr. Pett and can be had from him. Send a 3¢ stamp and 25¢ in coin to him at 82 Merriam Street, Rochester 4, N. Y.



By H. J. JOHNSON, APSA
1614 West Adams, Chicago 12, Ill.

Kibitzers and Councils

In the constitution of the Hawaiian Council is provision for the office of "kibitzer." Interested, we wrote to Urban Allen for an explanation and received the following:

"When the Camera Club Council of Hawaii held its first convention on Kauai the summer of 1947, the office of president was first offered to Bert Tarleton, the grand old man of photography in Hawaii. He turned it down and suggested a younger man for the job. When the election was completed, Millard Mundy, representing the Ka Hui Pai Kū o Hilo (the Camera Club of Hilo), proposed that although Bert felt he was unwilling to accept the responsibilities of a council office, the sentiment at the convention indicated that he should be recognized and honored for his long years of service, and that he should be given some title which would permit him to voice his opinions on council matters at any time, without having the additional responsibility of carrying out the ideas he proposed. He

When in doubt as to whom to write to or if you have any suggestions, address your Division Chairman, Karl A. Baumgaertel, 353-31st Avenue, San Francisco 21, California.

Coming Color Exhibitions

6th Chicago, Rosenwald Museum, Nov. 10-13. Deadline, Oct. 22. Four slides, \$1. Forms: O. E. Schmidt, 2047 N. 78th Ave., Elmwood Park 35, Ill.

2nd Minneapolis, Nov. 15-17. Deadline Oct. 24. Four slides, \$1. Forms: Warren Anderson, 113 S. 6th St., Minneapolis, Minn.

2nd Tulsa, Nov. 11-15. Deadline Oct. 29.

recommended, accordingly, that the office of 'Kibitzer' be created for him. The election was by acclamation.

"At the second convention, 1948 in Honolulu, it was proposed that Bert's title be changed to 'chief kibitzer' and that an additional office of 'junior kibitzer' be created. I, as retiring president, was elected to this office, with the understanding that I could shoot off my mouth, just as Bert did, but that, being still hale and hearty, I would have to do a little work also to justify my existence. At the third convention, just concluded on Maui, a further refinement of the kibitzer rank was brought about, and it is now to be dignified with inclusion in the council's new constitution.

"This is what the setup will be: The office of 'chief kibitzer' is reserved for Bert Tarleton for the rest of his natural life in recognition of his outstanding contributions to photography over a period of some 50 years. The office of 'kibitzer' is reserved for past presidents of the council but does not go automatically to past presidents—they have to be elected to the office at the convention in recognition of able service. Thus, the president who falls down on the job gets his wrist slapped by not being chosen to the ranks of the kibitzers, and a fellow who does a good job becomes a sort of 'elder statesman' in recognition of his work."

The point in the above is that the Hawaiian Council has provisions for recognizing competent service and for retaining valuable experience. Many more clubs should have similar provisions in the interests of smoother operating, more stable organizations.

One person, as above, may be involved, or several, as in the Chicago Color CC, where ALL previous officers become members of the board of directors.

Allen's letter also contained information which may be of benefit to the several areas which are at present organizing councils.

"The Council agreed upon a reorganization which would give the individual clubs more voice in the policy making. Under the new proposal, each club would have one delegate to the council, which would be the governing body. It will hold monthly radiophone meetings. The policy established by the council will be carried out by the officers. Because of our geographical setup, the president, secretary and treasurer all reside on the same island, in

Four slides, \$1. Forms: Joe E. Kennedy, 1029 Kennedy Bldg., Tulsa 3, Okla.

5th Salt Lake City, Dec. 7-14. Deadline Nov. 26. Four slides, \$1. Forms: Dr. S. Wayne Smith, Rm. 210, Granite Mart Bldg., Salt Lake City 6, Utah.

5th Mississippi Valley, Jan. 1-22. Deadline Dec. 15. Four slides or color prints, \$1. Forms: Noel F. Delporte, 586 Stratford Ave., St. Louis 5, Mo.

Detroit, at Detroit Institute of Arts, Jan. 22-Feb. 12. Deadline Dec. 15. Four slides or color prints, \$1. Forms: John B. Burnell, 19429 Forrer, Detroit 19, Mich.

5th Chicago Nature, at Chicago Natural History Museum, Feb. 1-28. Deadline Jan. 17. Four slides or color prints, \$1. Forms: Blanche Kolarik, 2824 S. Central Park, Chicago 23, Ill.

this case, Kauai. There is, in addition, an executive vice president for each of the islands, who has two administrative assistants to help him carry out the council program for the year on his island. One of the principal criticisms of the Council in the past has been that it has not been sufficiently active to command the solid support of its members. Accordingly, a monthly competition, alternating between prints and slides, was set up. This, it is hoped, will stimulate monthly competitions within the clubs, and keep the Council constantly before the clubs and their members. Other services will be provided as determined by club delegates to the council. In order to support the program financially, each club will pay dues equaling \$1 per year for each member. Each member of each Council club will receive the Council bulletin, and thus be fully informed at all times of the Council program. In the past, only officers of the clubs received the bulletin. The new deal is possible as the result of an agreement by the clubs to accept the bulletins in bulk and distribute them to their members along with their own bulletins.

"There are other details of the reorganization scheme, but that in brief covers the new setup. Previously, there were two directors from each island and the board was an executive as well as a policy making body. There was some tendency to short-circuit the legislative end of things, with the result that the officers decided upon activities and then had to 'sell' them to the clubs, which had not been consulted in advance, and sometimes accepted the assignments from the Council with bad grace. The whole idea of the Council when it was set up was that it would be the tool of the clubs, and that it would not dictate to them. The reorganization has been arranged with this in mind—that decisions are reached only with the approval of the clubs so that there is no need to 'sell' anything once it has been adopted, approval being obtained in advance."

1948-49 Continental Print Contest

The Continental Print Contest for the 1948-49 season was won by the Silhouette CC of Detroit in Class A and the Channel City CC of Santa Barbara in Class B. Complete results and a selection of the winning prints appear on the following pages.

Data on the 1949-50 Contest may be obtained from H. J. Johnson.

A CLASS CLUBS

Scores

| Standing | Name | Oct. + Dec. | Feb. | Com. | Apr. | Com. | June | Com. |
|----------|------------------------|-------------|------|------|------|------|------|------|
| 1. | Silhouette | 160 | 67 | 227 | 81 | 308 | 82 | 300 |
| 2. | Boston | 184 | 48 | 232 | 68 | 300 | 74 | 374 |
| 3. | California | 141 | 70 | 211 | 68 | 279 | 72 | 381 |
| 4. | Pho. Guild of Detroit | 128 | 82 | 188½ | 72 | 282½ | 79 | 336½ |
| 5. | Detroit | 158 | 57 | 192 | 53 | 245 | 76 | 321 |
| 6. | Elkhart | 169 | 44 | 183 | 68 | 281 | 53 | 334 |
| 7. | Atlanta | 120 | 47 | 167 | 86 | 223 | 64 | 287 |
| 8. | Camera Guild Cleve. | 107 | 28 | 135 | 73 | 208 | 67 | 278 |
| 9. | Science Museum | 123 | 36 | 159 | 48 | 207 | 62 | 269 |
| 10. | Grosse Pointe | 96 | 40 | 145 | 67 | 212 | 50 | 262 |
| 11. | Baltimore | 129 | 82 | 181 | 69 | 280 | ... | 280 |
| 12. | Germantown | 140 | 51 | 181 | 88 | 239 | ... | 239 |
| 13. | Palo Alto | 63 | 87 | 120 | 88 | 178 | 61 | 236 |
| 14. | St. Louis | 95 | 47 | 142 | 69 | 211 | ... | 211 |
| 15. | Pho. Soc. Acad. Sci. | 48 | 35 | 83 | 54 | 137 | 54 | 191 |
| 16. | Queen City | 114 | 46 | 180 | ... | 180 | ... | 180 |
| 17. | Western Reserve | 41 | ... | 41 | 64 | 105 | 57 | 162 |
| 18. | Pho. Soc. of Milwan. | 37 | ... | 37 | 60 | 97 | ... | 97 |
| 19. | Pho. Soc. of San Fran. | 33 | 61 | 94 | ... | 94 | ... | 94 |
| 20. | Milwaukee Pho. Soc. | 79 | ... | 79 | ... | 79 | ... | 79 |
| 21. | Rochester Pho. | 76 | ... | 76 | ... | 76 | ... | 76 |

B CLASS CLUBS

| | | | | | | | | |
|-----|------------------------|-----|-----|-----|-----|-----|-----|------|
| 1. | Channel City | 150 | 56 | 206 | 88 | 294 | 75 | 369 |
| 2. | Rock Island | 115 | 49 | 164 | 78 | 242 | 62 | 304 |
| 3. | CC of Phot. Eng. Soc. | 155 | 31 | 164 | 86 | 220 | 80 | 270 |
| 4. | Houston | 100 | 41 | 141 | 52 | 193 | 94 | 282 |
| 5. | Birmingham | 109 | 51 | 160 | 34 | 194 | 88 | 249 |
| 6. | Niagara Falls | 98 | 33 | 131 | 48 | 179 | 67 | 246 |
| 7. | Venango | 106 | 31 | 137 | 44 | 181 | 45 | 226 |
| 8. | Jackson Pho. Soc. | 120 | 42 | 162 | 63 | 225 | ... | 225 |
| 9. | Canton | 89 | 40 | 129 | 58 | 184 | 38 | 222 |
| 10. | Sierra | 118 | 45 | 163 | 45 | 206 | ... | 206 |
| 11. | Charlestown | 93 | 33 | 126 | 33 | 189 | 44½ | 203½ |
| 12. | Charlotte | 70 | 27 | 97 | 41 | 138 | 80 | 197 |
| 13. | Seven Hills | 107 | 41 | 148 | 47 | 195 | ... | 195 |
| 14. | Utica | 73 | 29 | 102 | 31 | 133 | 50 | 183 |
| 15. | Albany | 77 | 41 | 118 | 60 | 178 | ... | 178 |
| 16. | Portland | 82 | 35 | 117 | 32 | 149 | 28 | 177 |
| 17. | Shorewood | 88 | 28 | 116 | 26 | 142 | 30 | 172 |
| 18. | Fall | 84 | 38 | 122 | 35 | 157 | ... | 157 |
| 19. | Oxley | 82 | 82 | 82 | 33 | 116 | 41 | 136 |
| 20. | Palo Verde | 77 | 38 | 105 | 33 | 128 | 28 | 156 |
| 21. | Balto | 82 | 23 | 75 | 24 | 99 | 57 | 156 |
| 22. | Owego | 84 | 30 | 114 | 42 | 146 | ... | 146 |
| 23. | Baltimore Camera Craft | 115 | 28 | 143 | ... | 143 | ... | 143 |
| 24. | Orleans | 73 | 32 | 105 | 34 | 139 | ... | 139 |
| 25. | Lancaster | 90 | 42 | 132 | ... | 132 | ... | 132 |
| 26. | South Bend | 131 | ... | 131 | ... | 131 | ... | 131 |
| 27. | Bell | 62 | 27 | 84 | 36 | 120 | 63 | 124 |
| 28. | Edgewater | 61 | 35 | 97 | ... | 97 | ... | 97 |
| 29. | Heart of Ozarks | 70 | ... | 70 | 27 | 97 | ... | 97 |
| 30. | Siox Falls V. | 80 | ... | 80 | 28 | 88 | ... | 88 |
| 31. | Kenosa | 40 | 35 | 84 | ... | 84 | ... | 84 |
| 32. | Euclid | 40 | 17 | 57 | 27 | 84 | ... | 84 |
| 33. | Woodland | 28 | 85 | 84 | ... | 84 | ... | 84 |
| 34. | Cornell Arms | 60 | 14 | 74 | ... | 74 | ... | 74 |
| 35. | Pikes Peak | 33 | 33 | 33 | 41 | 74 | ... | 74 |
| 36. | San Luis Obispo | 73 | ... | 73 | ... | 73 | ... | 73 |
| 37. | Stillwater | 72 | ... | 72 | ... | 72 | ... | 72 |
| 38. | Beloit | 26 | 18 | 44 | 28 | 72 | ... | 72 |
| 39. | Quincy | 61 | ... | 61 | ... | 61 | ... | 61 |
| 40. | Twin City | 64 | ... | 64 | ... | 64 | ... | 64 |
| 41. | Berkeley | 77 | 31 | 88 | ... | 88 | ... | 88 |
| 42. | Photographers 21 | 54 | ... | 54 | ... | 54 | ... | 54 |
| 43. | Spokane | 37 | 37 | 37 | ... | 37 | ... | 37 |
| 44. | Cincinnati | 35 | ... | 35 | ... | 35 | ... | 35 |
| 45. | Palmesville | ... | ... | ... | ... | ... | 29½ | 29½ |
| 46. | Snake R. Valley | 22 | ... | 22 | ... | 22 | ... | 22 |
| 47. | Perlex | 19 | ... | 19 | ... | 19 | ... | 19 |
| 48. | Community | 16 | ... | 16 | ... | 16 | ... | 16 |



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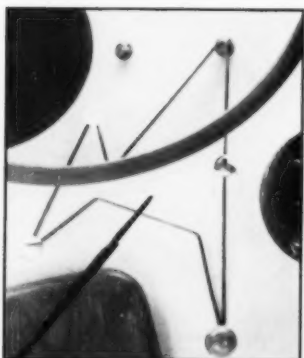


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From the PSA Continental Print Contest

Camera-shake

The following appeared in the July 15th, 1949 issue of "Amateur Photographer," published at Dorset House, Stamford St., London, S.E. 1, England:

More About Camera-shake

It may be remembered that some weeks ago (issue May 25th) we referred, on this page, to a report of some experiments in camera-shake that appeared in the *P.S.A. Journal*. The author's most important tests, from the practical point of view, were made by photographing a point of light with a hand-held camera, using various shutter speeds. On the developed negatives he measured, with a microscope, the movement of the spot that had taken place during each of the exposures he gave, and the results obtained led to the rather alarming conclusion that, even with shutter speeds as high as 1/100th second, camera-shake could very easily reduce the sharpness of a negative to half what it would have been if the camera had been rigidly supported.

Now for many years photographic textbooks have been almost unanimous in stating that an exposure of 1/25th second was short enough to rule out any likelihood of camera-shake, though some bolder and less-conventional spirits have said that it is wiser to use 1/50th. The suggestion that even 1/100th second might not be short

enough to ensure a sharp negative therefore came as rather a shock. Taking the not uncommon view that one's own experiments are always the most convincing, and feeling too that while established beliefs need not be revered, yet they should not be scrapped without overwhelming evidence, we made some similar experiments ourselves.

The method used was simple and direct. A small lens-testing chart was placed in the full glare of a Photoflood at short range, and photographed with a hand-held Leica, on high-resolution film, at a number of different shutter speeds, making four exposures at each speed. As, obviously, the stop had to be altered each time to suit the shutter-speed in use, a preliminary series of exposures, one at each stop, was made with the camera on a rigid stand to determine the resolution that an absolutely unshaken camera would give at each setting. It was found that change of stop made little difference to central resolution; it varied from 96 lines per millimetre at f 2.2 to about 88 lines per millimetre at f 7, the smallest stop used.

Results showed very definitely that the old convention that 1/25th second was fast enough must be discarded. At about that speed (nominal 1/20th, but probably about 1/28th) the least sharp of the four shots made with the hand-held camera gave resolution of only 24 lines per millimetre—which means that even a post-card size en-

largement would look distinctly blurred. The best, however, gave 86 lines per millimetre, a figure not exceeded (and then only once out of four times) until the shutter had been speeded up to 1/100th second. At 1/30th sec. 24 and 28 lines per millimetre were the two worst, at 1/60th 32 and 60, at 1/100th 60 and 76, and at 1/200th the two worst were 72 and 76 lines per millimetre.

The very considerable variation in sharpness obtained on negatives taken in immediate succession at the same shutter-speed makes it quite evident that in making any detailed study of the loss in sharpness due to camera-shake it would be necessary to expose many dozens of negatives at each speed, and to subject the results to some form of statistical analysis. It should then be possible to state, with some certainty, the percentage of exposures, at various shutter speeds, likely to show degraded definition as a result of camera-shake. Nevertheless, even the few results we have so far obtained show that when using a film of moderate speed and fairly high resolution (e.g., Panatomic-X, the resolving power of which is given by the makers as 70 to 80 lines per millimetre) one cannot be reasonably sure that there will be no detectable loss of sharpness through camera-shake when working at any speed lower than 1/200th second, and even at this comparatively high speed an occasional negative more blurred than the worst actually found among the four exposures made might be expected to turn up.

A point that is worth noticing is that those who choose a comparatively slow film for the sake of the extra sharpness of which it is capable may quite easily fail to realize the expected improvement by being forced to use slower shutter-speeds, and so losing definition through camera-shake. In conditions where, with a film of speed 27² Scheiner, 1/30th sec. is required, camera-shake may bring resolution down to 24 lines per millimetre; using a film four times as fast, and giving 1/100th sec., camera-shake (in the limited experiments described) did not bring resolution below 60 lines per millimetre, so that practically the full resolution (40 to 50 l/mm) of the fast film would have been realized. In such a case, a 10 x 8 print from the negative on fast film would be as sharp as a mere postcard from the negative on slow film—a result exactly contrary to all usual advice and textbook teaching.

We hope to be able to extend these experiments, and to arrive at more definite and reliable conclusions than can be deduced from the few exposures so far made. But even these have been enough to show that camera-shake is a far larger contributor than has hitherto been realized to poor definition in hand-camera work.

PSA Associate Honored

Mrs. Mildred Hatry, of New York, PSA Associate and District Representative, recently was elected an honorary member of the Société Française de Photographie et de Cinématographie and appointed by the Society's Executive Council as its official

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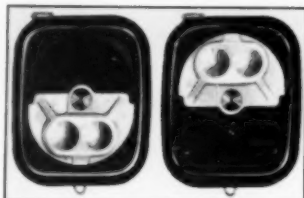
These honors were conferred on May 19, 1949, during Mrs. Hatry's visit to France. She was invited to attend a special meeting of the Executive Council of the French Society, which was founded in 1854. Mrs. Hatry told the Council of the work of PSA and of her recent research efforts with the National Broadcasting Co., in the field of artificial illumination and lighting for television broadcasts.

Mrs. Hatry now is a lighting consultant of National Broadcasting Co., and works with the NBC Television Dept. to seek greater realism and reduced distortion in televised broadcasts through improvement of set illumination. She is also lighting consultant for Radio Corporation of America.

WHAT'S NEW

(Continued from page 542)

Particularly adapted for remote control photography by nature photographers, the DeGroff Laboratories offer their Air-Way Shutter Release for operating cameras from any position up to 50 feet. Use a bicycle pump and you boost this distance to 100 feet. The DeGroff is operated by air pres-



The New Weston Cadet Meter

sure through a rubber hose. For small cameras the price of the cable release unit is \$5; for larger cameras, \$8.50. Rubber hose is ten cents a foot and the rubber bulb, which is squeezed by the operator to send air through the hose, is sixty cents.

Rodax Distributors, Inc., 95 Madison Avenue, New York 16, have ushered in the EdnaLite Coated ParaLens for close-ups with the twin-lens reflex cameras. The ParaLens is placed on the viewing lens of the camera to assure that the field matches that of the close-up attachment on the taking lens. Available in two models at \$5.95. One model covers distances from 13 to 19 inches, the other 20 to 39 inches.

And coming back to Graflex, we learn that photographers may now have their favorite lenses custom-fitted to a Pace-maker Speed or Crown Graphic or a Super D Graflex camera box. Lenses may be sent to Graflex, Inc., at Rochester, N. Y. or Los Angeles, Calif., for this work

EDITOR'S NOTE

The November PSA JOURNAL will be the 1950 Annual and will not be released until 5th December. Copies will be delivered by mail about the 10th of December. It will contain a number of outstanding articles and a special supplement of fine photographs, printed by a gravure process. Don't miss it.

Letters have been received from members suggesting that the Territorial Columns in the JOURNAL be discontinued. What do you think?

FRED QUELLMALZ, JR.

through any authorized photographic dealer.

Color

All the color news comes from Kodak this trip. First item on the list is the announcement that Kodak's Ektacolor Negative Color Film, first announced two years ago, is now available. This film, you will recall, eliminates the need for making separation negatives in color printing, is for use chiefly with artificial light, and is made for processing in the photographer's studio. It will be supplied in 4 x 5, 5 x 7 and 8 x 10 sheet film for use in conventional cameras. Processing chemicals will also be available.

For the box-camera amateur Kodak sends the glad tidings that Kodacolor is now also available in Type A for color pictures by clear flash and flood lighting. Kodacolor is a color negative material from which color prints are made instead of color transparencies. Filters are not required except when the Type A film is to be used outdoors in sunlight, in which case a Wratten No. 85 filter must be employed. Like the daylight type, Kodacolor Type A has a wide color-reproduction latitude and has the same speed. The film is available in the same rollfilm sizes, No. 127, 116, 616, 120 and 620, and at the same prices.

Users of Ektachrome film will now find an "information slip" packed in each box of sheet film. This slip is in addition to the regular instruction sheet and "indicates the amount that normal exposure should be increased or decreased if any variation from the published ASA Index is necessary for that particular emulsion coating." The exposure variations will not, the company states, range from more than one-half stop minus to one-half stop plus the regular exposures. Boxes of film containing the information slip will be identified by a special sticker.

Kodak has a new Kodaslide Compartment File, which consists of twelve hinged compartments which form a complete file box when closed. Each compartment holds up to 20 cardboard slides or eight glass slides. In use, any compartment may be swung out from the base of the box. The file includes an index sheet on the inside and a cover that locks all compartments into a fixed position. The price is \$3.75.

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